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OCT 11 2001

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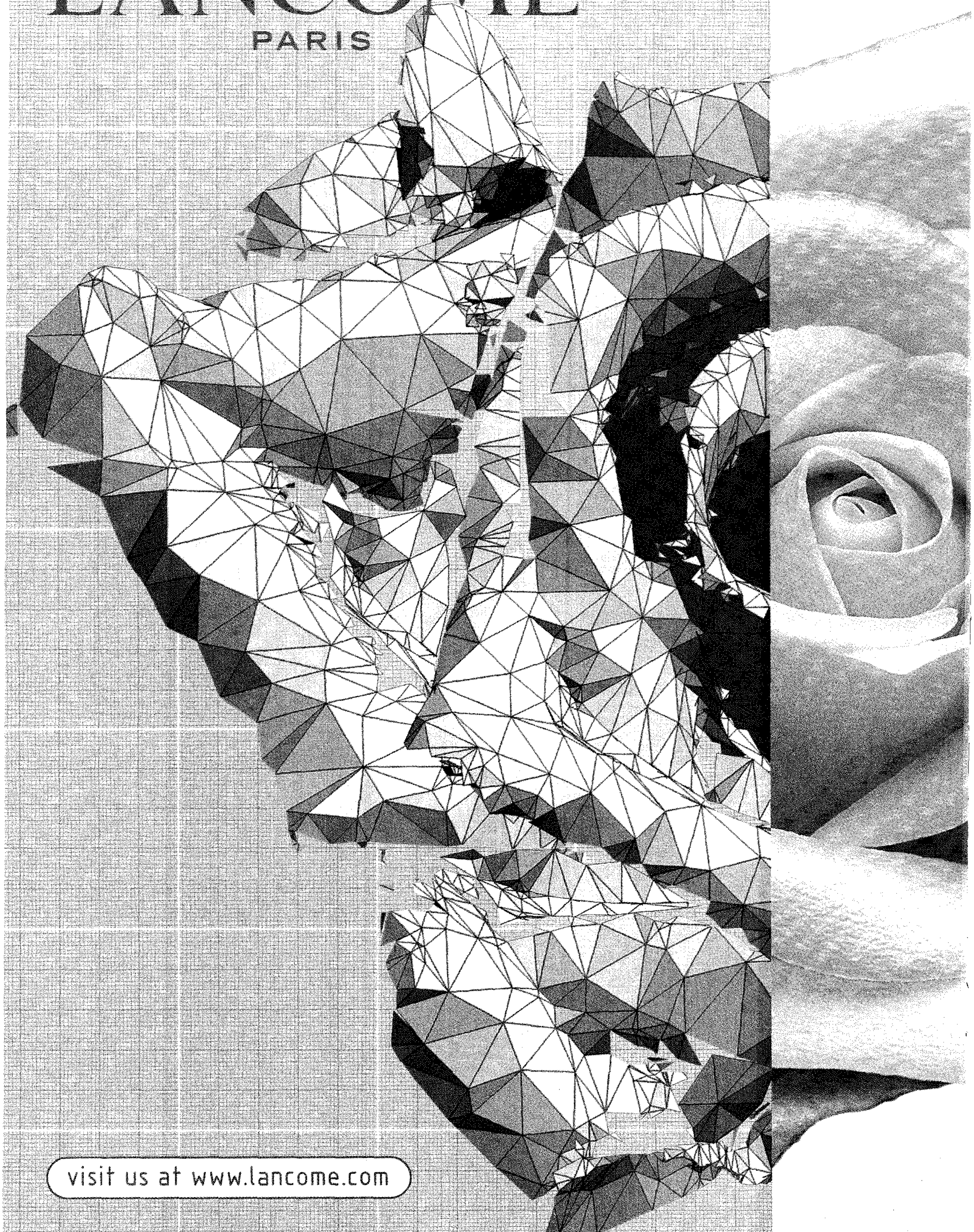
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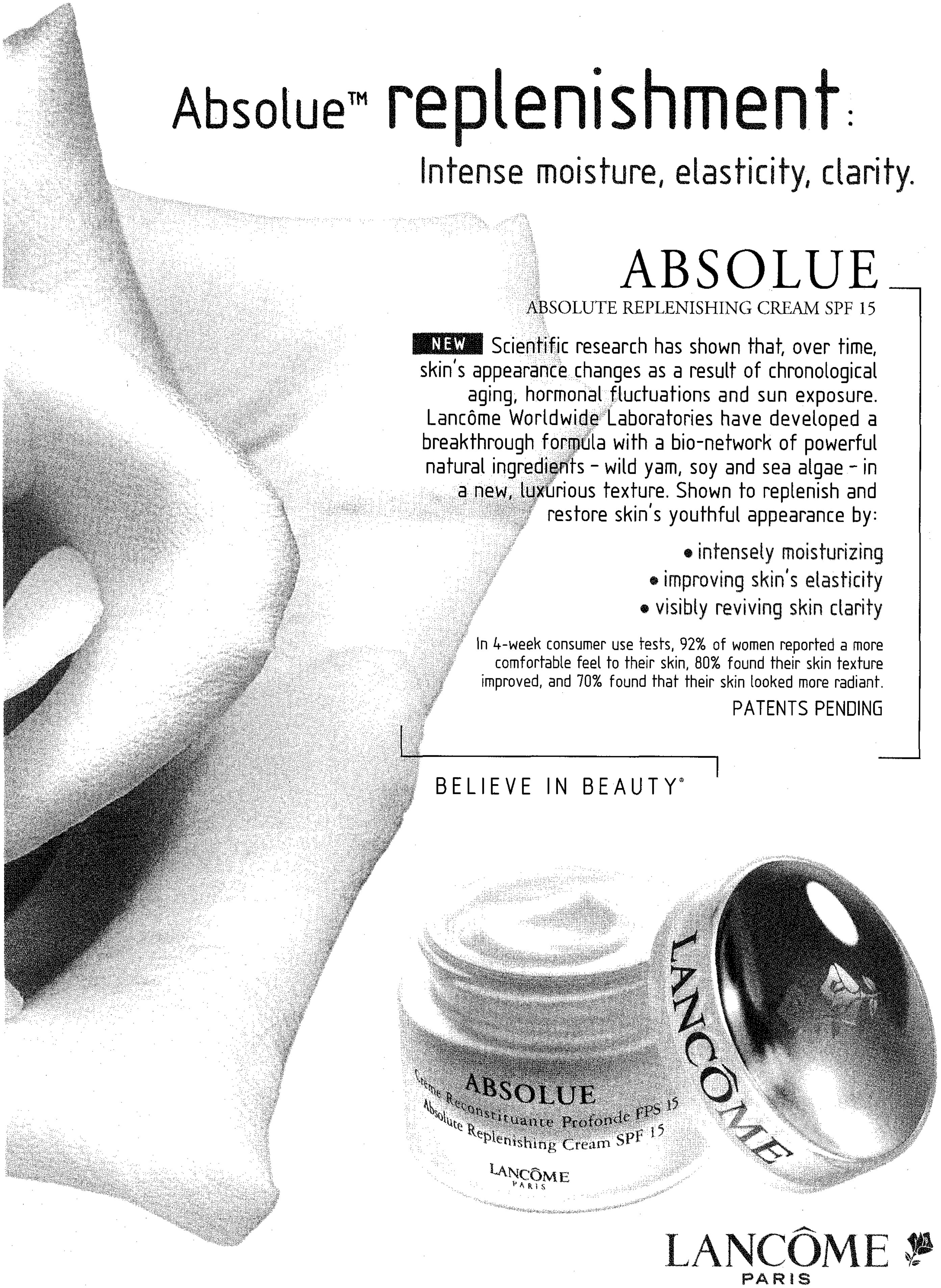
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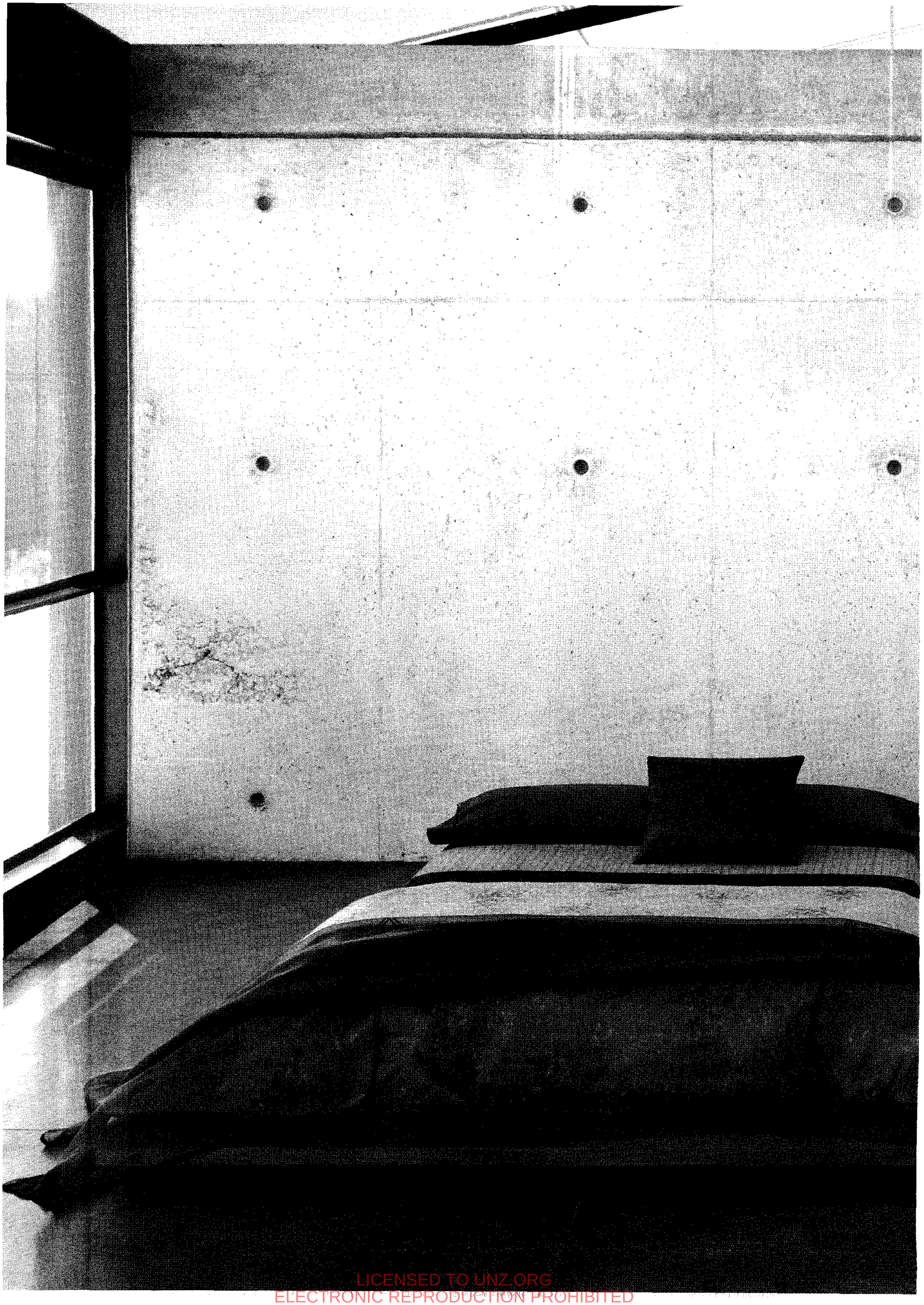

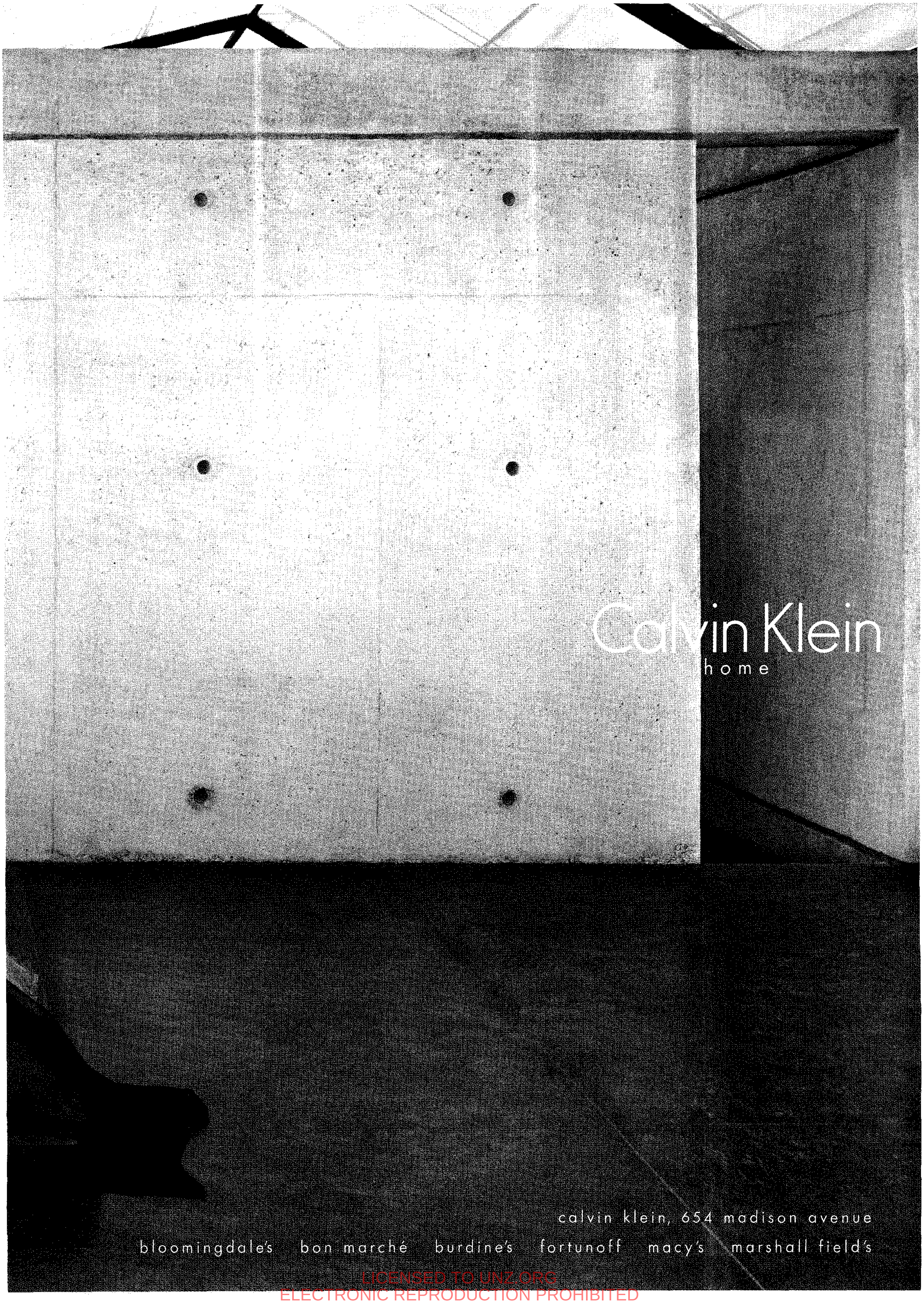
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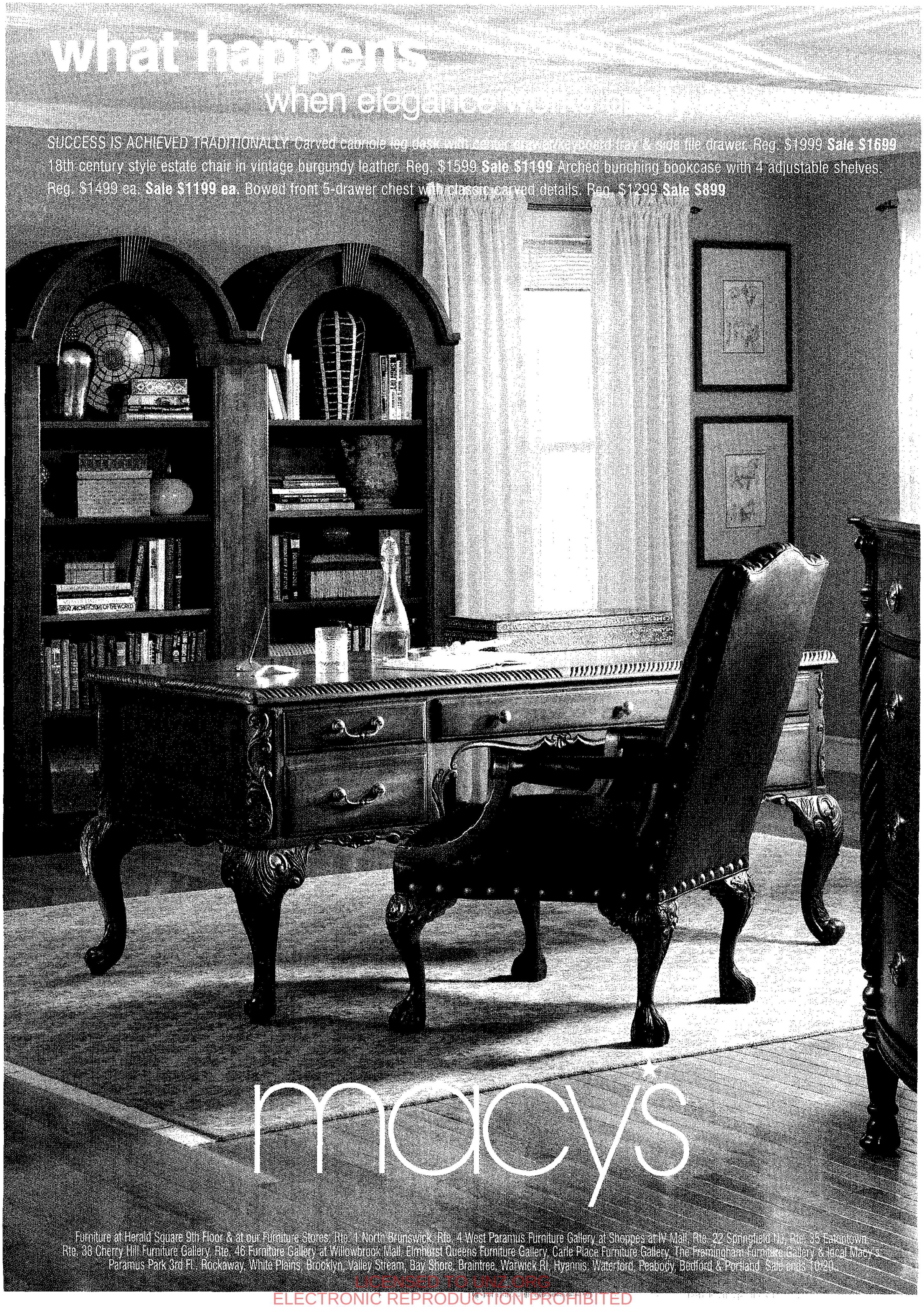

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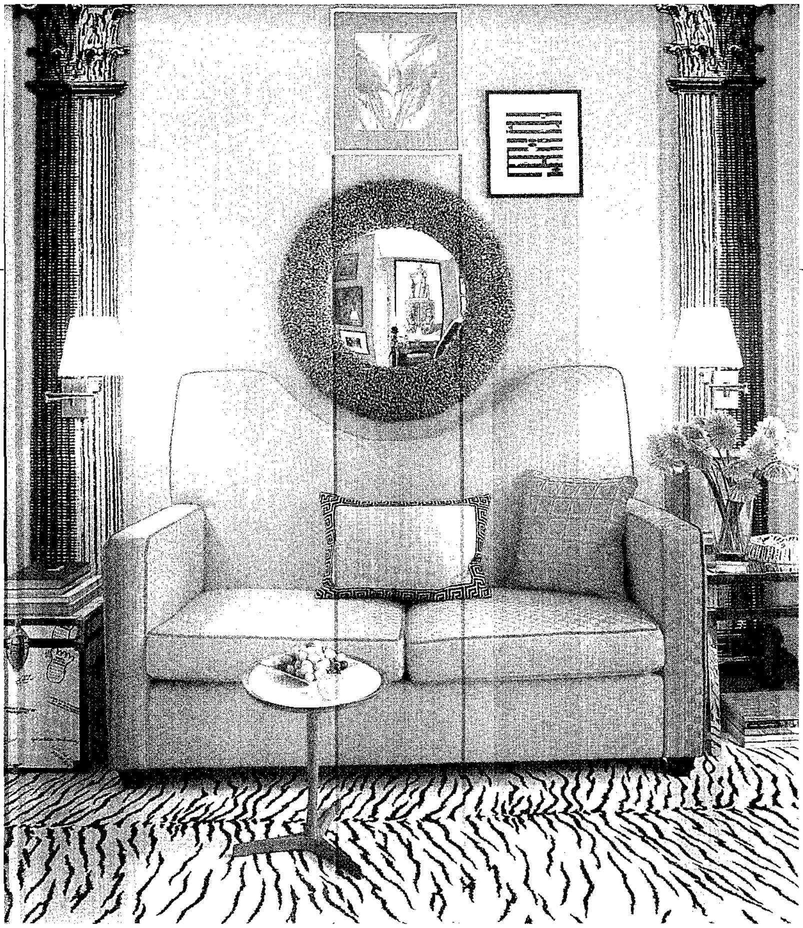

45 Home Design By Wendy Goodman

46 Something Old, Something Mod In making a historic but dilapidated Colonnade Row duplex into a mod masterpiece, an architect couple had to serve several demanding masters: the Landmarks Preservation Commission and the owners' two diminutive dogs. • **54 Lightening Up** Problem: a long, narrow loft with no light, poor air circulation, and just one huge aluminum door. Solution: glass, high-gloss surfaces, open spaces, and lighting that substitutes for the sun. • **60 Agent Orange** What would make a Miami guy think of home in his postage-stamp-size Trump Place apartment? The designer had an inspired thought: orange. • **64 Heaven and Earth** A dark, double-height apartment turns dreamy with the help of a floating room above and warm, earthy furnishings below.

70 Ready, Freddy By Jack Newfield

For the new momentum in his mayoral bid, Freddy Ferrer has Rudy Giuliani to thank. But the man he's counting on most for victory is legendary tactician Bill Lynch.

74 After the Fall By Sarah Bernard

This week, New Yorkers aren't spending every waking minute thinking about the disaster—consciously, that is. Which makes it harder to diagnose just how painfully the city is still in its grip. An exploration of post-crash depression. Plus: New Yorkers' Trade Center dreams.

78 Mayor of the Hot Zone By Amanda Griscom

It's the biggest rescue-and-recovery operation in history, a city within a city, with its own economy, its own politics, and an army of hungry construction workers. Yeah, Rudy's in charge. But who's actually running it? The unassuming Richard Sheirer.

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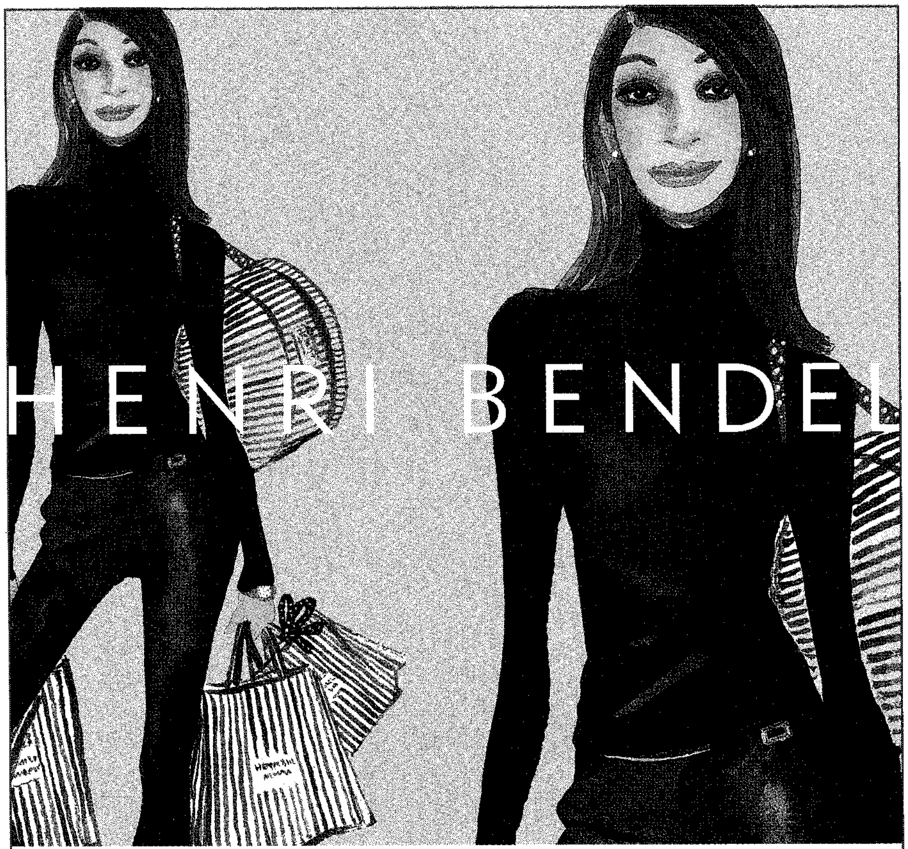
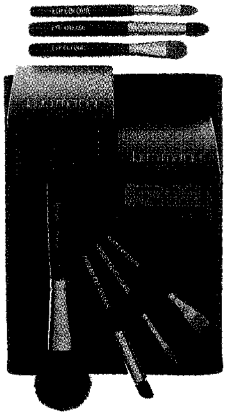
Photograph by Joshua McHugh.





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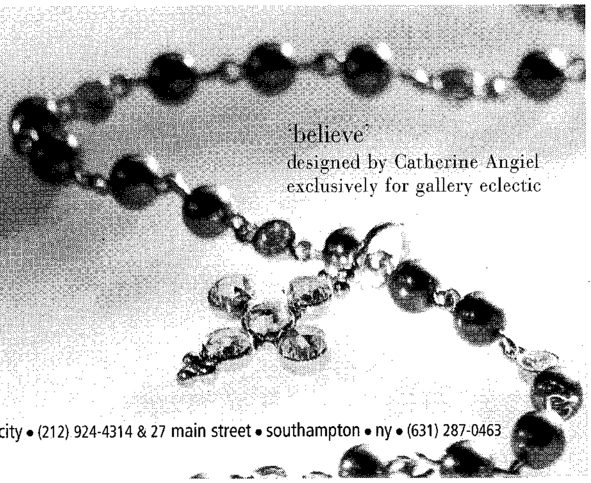

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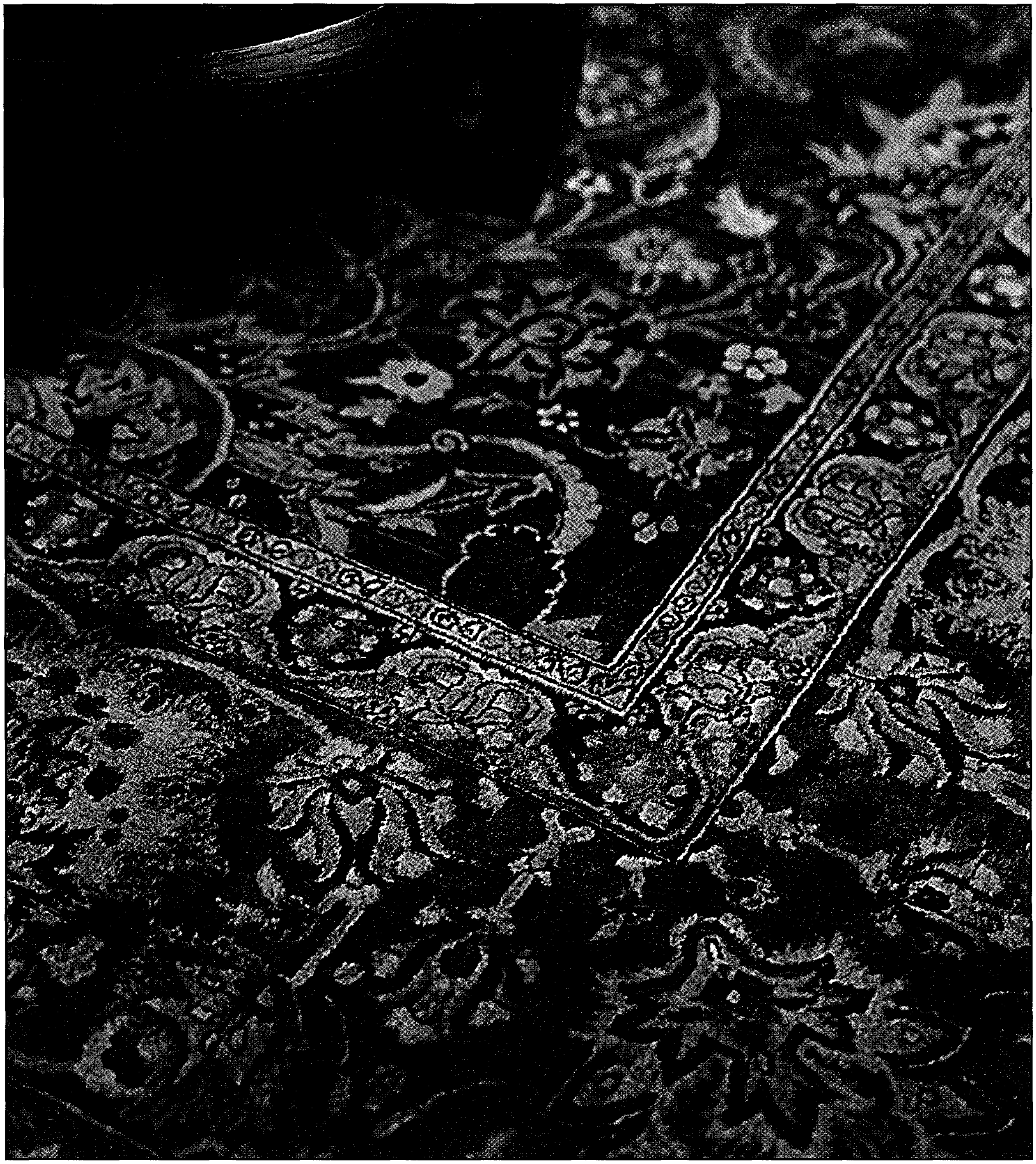

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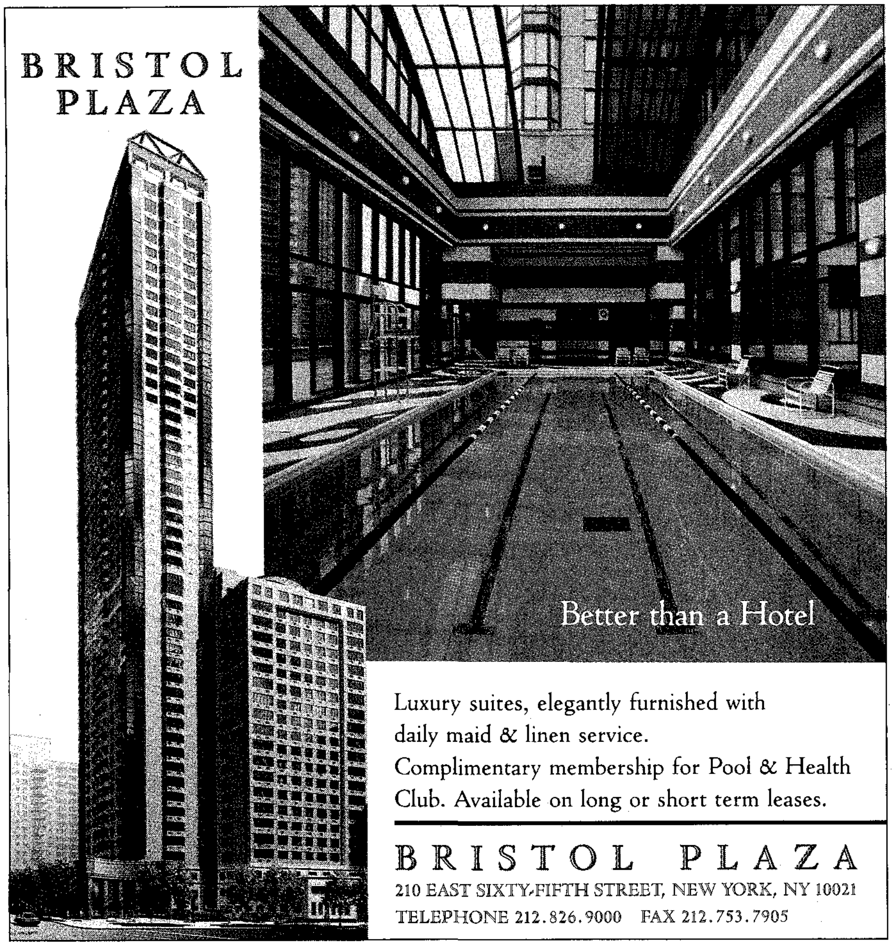
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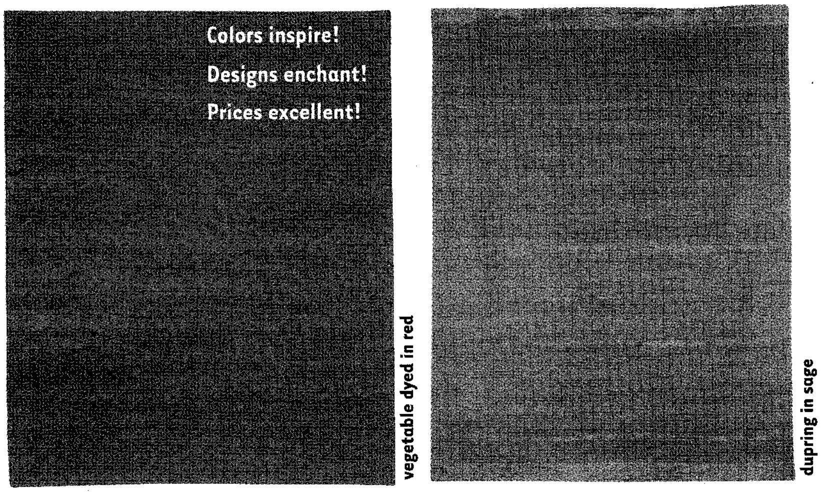
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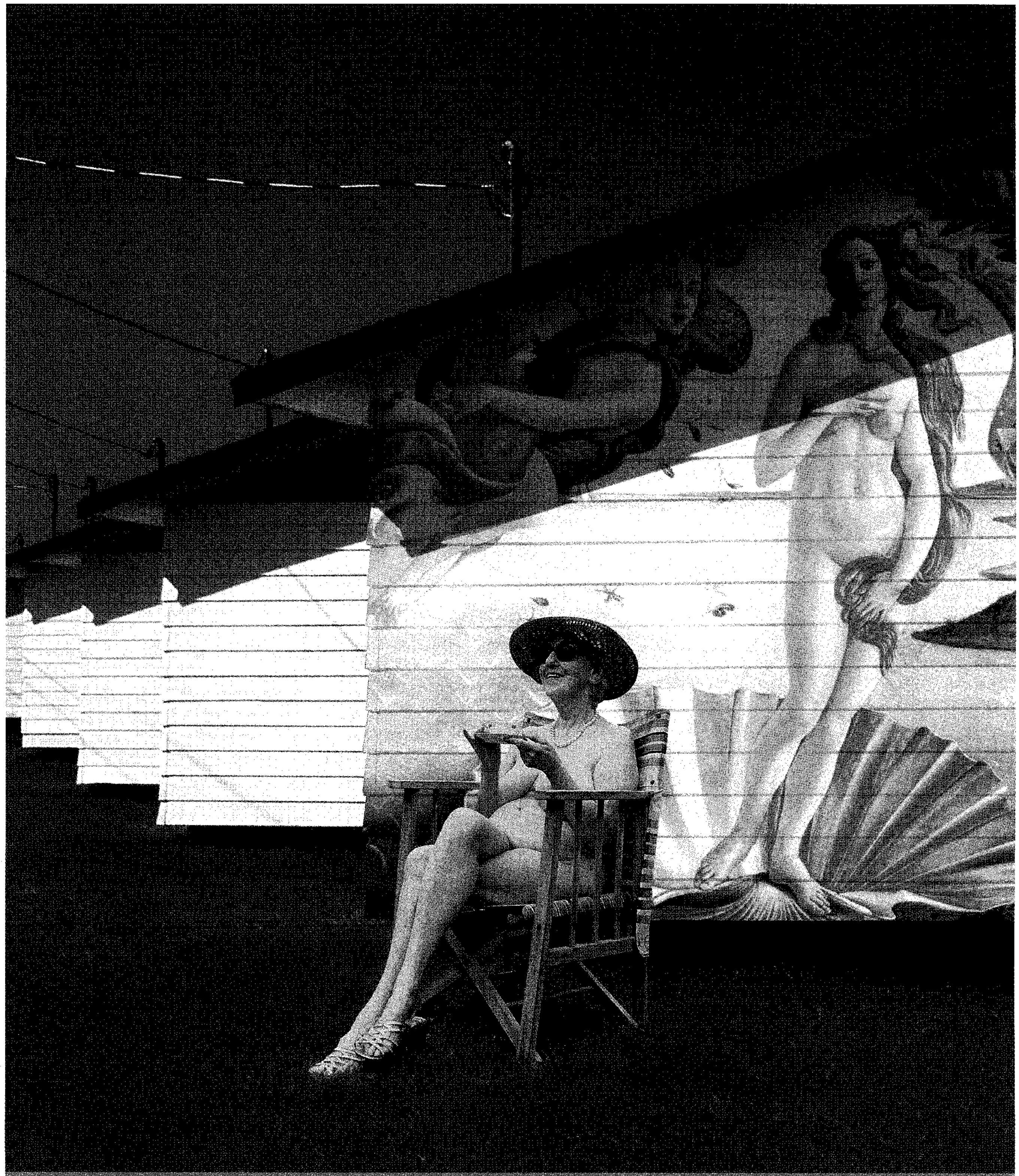

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Letters

> "Thank you for the best issue you have ever done and may ever do."
>
> —Elyse Fradkin

Dark Days

I have gorged myself daily on any and all the information on the September 11 tragedy, devouring each and every newscast, late-breaking story, and detailed article. After a week of bingeing on the press, I had not been able to satisfy my appetite for trying to understand what happened, until I read your September 24 issue. Each article told the story of New Yorkers' strength, drive, and fortitude, even when the sky was literally falling all around them. I finally understand the depth of the tragedy as told by my neighbors and friends.

Emily McLintock, MANHATTAN

Thank you for the best issue you have ever done and may ever do. The most moving, the most detailed, the most uncensored, the most honest, both locally and nationally, the most New York. You put every other publication on this tragedy to shame.

Elyse Fradkin, MANHATTAN

New York Magazine's September 24 front and back covers were probably the most powerful of any publication I have seen to date. Your photos inside, as well as Michael Wolff's article in particular, were devastating, heart-wrenching—coming from so deep in the heart of true New Yorkers that the issue was almost unbearable—and yet necessary to read, over and over again. I bought several—one for myself, but also to send to close friends in other cities so they can get a sense of what we have been unable to find words for. Thank you for that.

Diane Schacht, MANHATTAN

As a displaced New Yorker living in Los Angeles, I look forward to reading your magazine and saving each issue. How ironic that the August 13 issue had comments regarding airport safety in New York. Not only were we forewarned, we must accept the responsibility for what occurred. Let us pray that history does not repeat itself!

Audrey Landsberg, ENCINO, CALIF.

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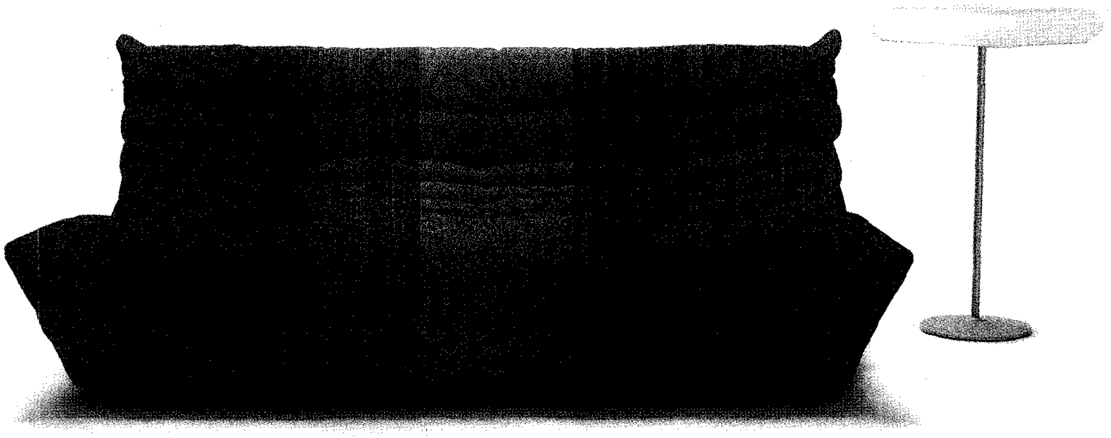

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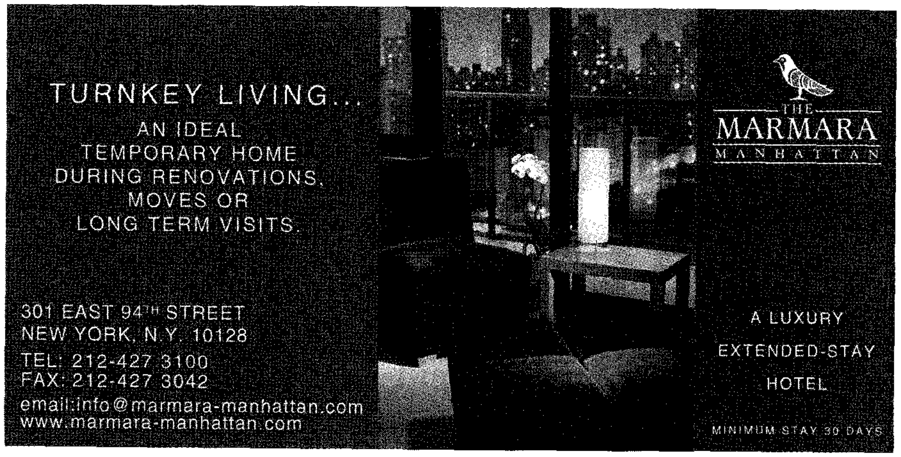

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Remember

My son, Peter Kellerman, died on September 11. He was a soldier in the service of American purpose, a stock trader at Cantor Fitzgerald, and an eager participant in the American dream. He is, and shall always remain, an American hero. He is in exemplary company, as all of them are: the bravest, the finest, and the blessed. May God bless them and hold them in honor and dignity in the safety of His hands. And may God bless America and grant His wisdom to those whose awesome task it is to guide America victoriously through the ordeals to come. Let us always remember ground zero.

Michael A. Gales, MANHATTAN

No Time for Politics

As I sit here with the too-familiar smell of smoke from downtown coming into my apartment, I find it that much more unbelievable that your contributing writers (Michael Wolff, Mark Jacobson, Michael Tomasky, and Tucker Carlson) felt it necessary and appropriate to use stories about the World Trade Center tragedies as a pulpit to get in their jabs at President Bush. I am by no means a staunch Bush supporter, but that was not the time for irresponsible anti-Bush sentiments. Shame on them and shame on the editors for allowing such irrelevant personal politics to have made it into this of all issues.

Hunter Williams, MANHATTAN

Your issue was truly outstanding, but it was spoiled for me by the cheap shot taken at President Bush by Tucker Carlson ["Rudy rules," September 24]. The commander-in-chief of the U.S. is not required to compete with the mayor of New York City for the sake of good publicity. Carlson's political bias is transparent.

Ross F. Wood, SUN CITY WEST, ARIZ.

Words of Contention

Of the points that resonated in Michael Wolff's essay ["The waking nightmare—and the dawn of life in wartime," September 24], his contention that President Bush erred in calling the hijackers "cowards" grates. In which of their actions do we find bravery? Committing suicide? Murdering unarmed civilians trapped in an airliner? Not being present to face the consequences of

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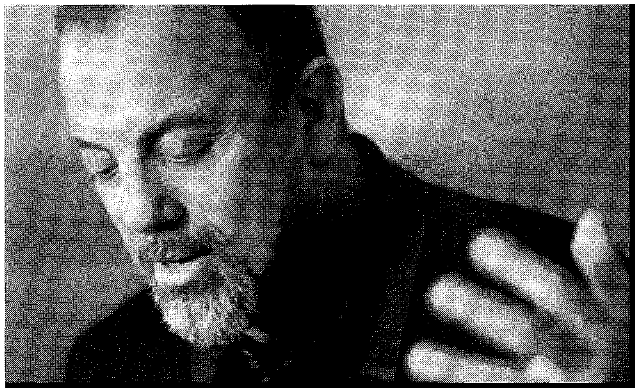

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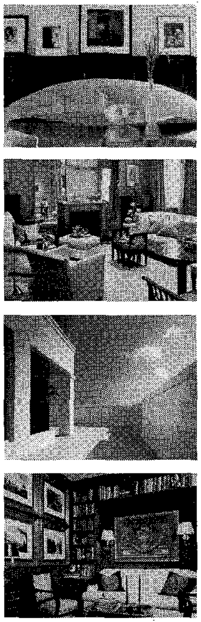

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their actions? Contrast the heroism of those who rushed to the scene—the firefighters, the police, the EMTs—to the hijackers and you will find absolute cowardice.

Fabio Saule, BROOKLYN

I felt no "awe and amazement" nor "awful respect" for the terrorists. I felt "awful respect" for the passengers of flight 93; I felt only extreme horror for the flagitious actions of the hijackers. And I felt horror again upon reading Michael Wolff's article. In a time when our country, and the majority of the world, has put aside political differences to unite against terrorism, you have peppered your article with petty political bias. Our president has shown intelligence and class, two things sorely lacking in this article. And I would hope Wolff and your editors are ashamed.

Karen Anderson, GREENSBORO, N.C.

Simon Says

Does John Simon like *any* theater? He reminds me of my curmudgeon grandfather with his grumpy review of *Urinetown* ["Theater: Yellow Peril," September 24]. In a time when our city (and especially Broadway) needs a boost, *New York* Magazine's inclusion of this poor review prior to the official opening of this show is a poor reflection on your arts coverage and support. You've lampooned one of the most entertaining shows in years.

Craig Casper, MANHATTAN

In Praise of Kael

Peter Rainer's tribute to Pauline Kael ["Movies: Queasy Listening," September 17] was the most perceptive homage to the legendary critic that I encountered. With her passion, wit, knowledge, and stylistic brilliance, Kael proved that criticism could be an art and taught us to love the movies. It's great to know that excellent critics like Rainer are here to carry on her legacy.

Dan O'Neill, LOS ANGELES, CALIF.

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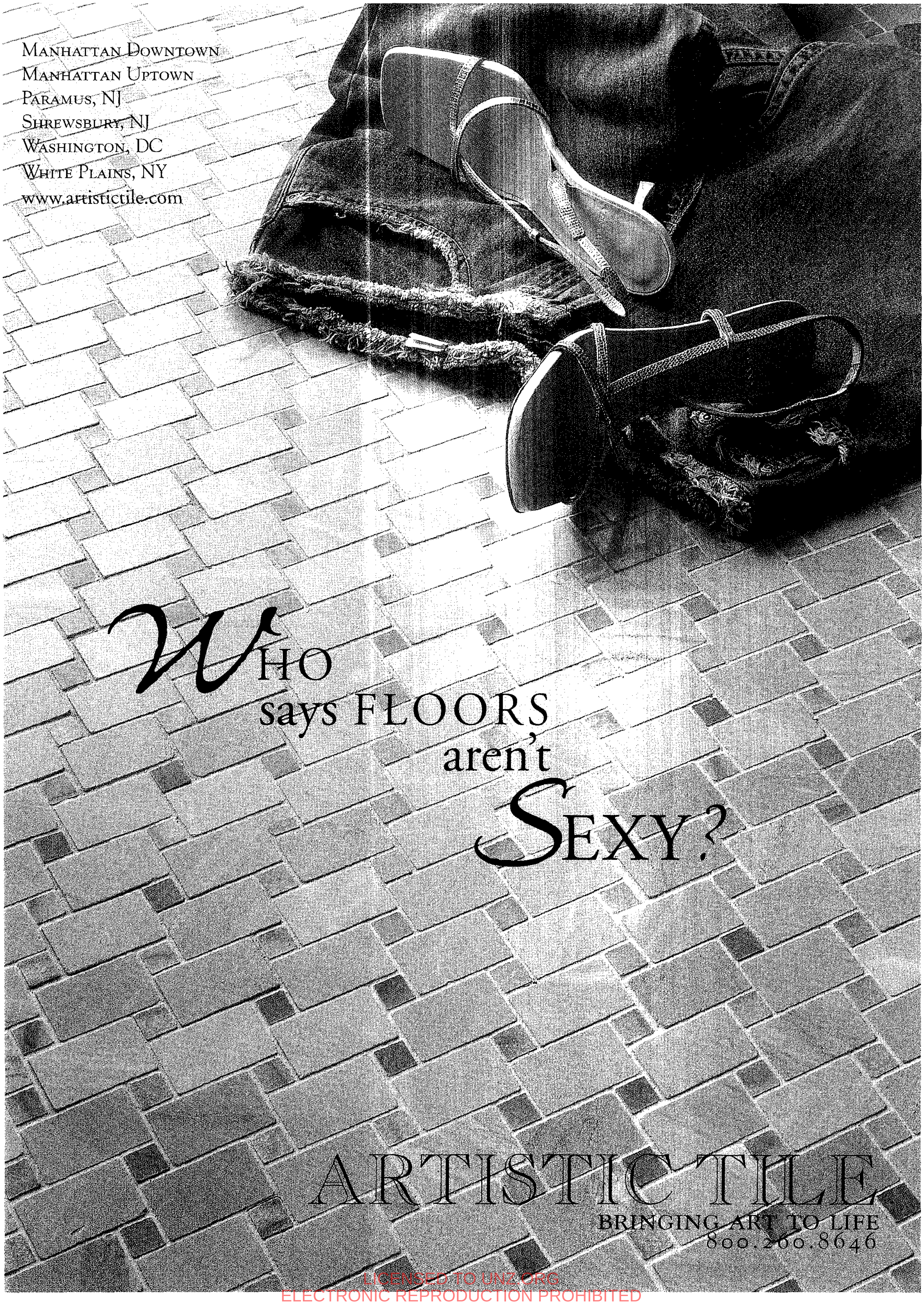
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Intelligencer

By Marc S. Malkin

Where in the World Is George Stephanopoulos?

George Stephanopoulos is so busy, even his fiancée, **Alexandra Wentworth**, has trouble getting in touch with him—and their wedding is next month. That's why she recently bought them a pair of Motorola two-way pagers. "Aside from using them for the usual 'I love you' stuff, sometimes I have really minute, stupid questions," Wentworth told us last week just days before their engagement party on Sunday. "You know, he's interviewing someone like exiled Afghan king **Mohammad Zahir Shah**, and I just want to know: Should the napkins at the wedding be white or beige?" If anything, the pagers could prove to be quite the marital aid. "They say that the best thing in a relationship is communication," Wentworth muses. "I'm just trying to be as technologically advanced about communication as possible. If these pagers don't work, then I guess it's off to couples therapy." As for the napkins—they'll be white.

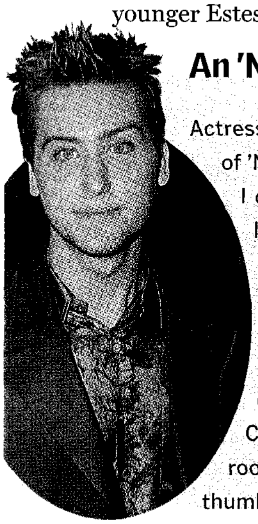
TV Journalist Ready to Report for Duty

Like many reporters, NY1's **Greg Kelly** has been working overtime covering the events since September 11, but his involvement could get much more personal. Kelly, son of former New York police commissioner **Ray Kelly**, was a Harrier jet pilot in the Marines for nine years—he flew over Iraq as part of Operation Southern Watch—and has served since the spring of 2000 in its reserves, where he holds the rank of major. "There's a significant chance I might be called to active duty," the 32-year-old bachelor tells us. "If the order comes, I'll gladly go, but not without some feelings of regret; I'm very happy here in New York."

Mother May I?

Jenifer Estess is nervous about how her mom will react to *Jenifer*. In the CBS TV movie about the younger Estess—the co-founder of New York's Naked Angels theater group who was diagnosed with ALS (a.k.a. Lou Gehrig's Disease) about four years ago—the elder Estess comes off at times as a somewhat less-than-loving compulsive chain-smoker. Luckily, **Jane Alexander** plays Estess's mother. "My mom saw Jane in *The Great White Hope* when she was young, and she says it was the only time that she ever gave a standing ovation," says Estess, who is played by *Just Shoot Me* star **Laura San Giacomo**. "Ultimately, I think she's going to be good about it." The movie will have its world premiere on October 16 at the annual gala benefiting Project ALS. So when will mom and daughter watch it together? "We keep putting it off," Estess says with a laugh. "What's that about?"

An 'N Sync Kiss-and-Tell Story



Actress **Emmanuelle Chriqui** admits it—she was never much of a fan of 'N Sync. "They looked familiar," Chriqui tells us. "But it wasn't like I could tell you all their names." But that all changed when she landed a co-starring role in 'N Sync-ers **Lance Bass** (pictured) and **Joey Fatone**'s movie debut, *On the Line*, a romantic comedy about a young advertising exec (Bass) who meets the girl of his dreams (Chriqui) on the Chicago subway. During the shoot, she and Bass had to lock lips in front of hundreds of extras, most of them female 'N Sync fans. "We were both so embarrassed," Chriqui remembers. "It's one thing when you're in a small enclosed room, but it's another in front of 300 people who would give me the thumbs-up sign when I looked at them. Lucky for me, he's a good kisser."

Plácido Gives His Regards to Broadway

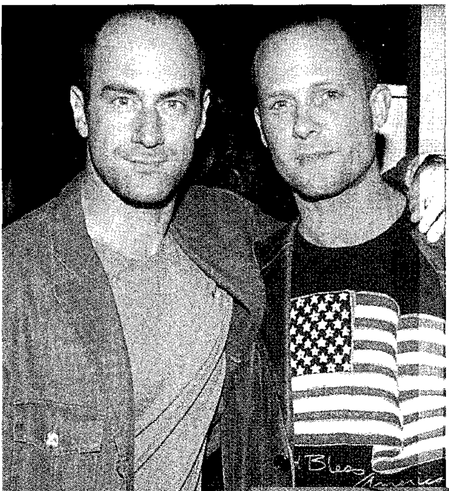
Opera great **Plácido Domingo** is doing his part to support Broadway. On a recent Tuesday night, the tenor took in *The Lion King*. Four nights later, after performing in the almost four-hour-long production of Mozart's *Idomeneo* at the Met, he caught another Disney musical, *Aida*, where one of our spies reports that he signed dozens of autographs during intermission and met backstage with cast and crew for about half an hour after the show.

NIGHT MOVES Tiki Room owner **Eddie Dean** has recruited **David Rockwell** to overhaul Hush, his two-year-old club on West 19th Street. The new venue will be a supper club and lounge and should be open early next year. Unfortunately, Moomba's future isn't so bright. **Michael Heller** and his company, Park Avenue Entertainment, had planned to reopen the defunct hot spot this fall. But after September 11, they changed their minds. Instead, Heller will start this week promoting Thursdays at the Russian Tea Room with **Samantha Ronson** deejaying.

With Catherine Townsend and Aric Chen.

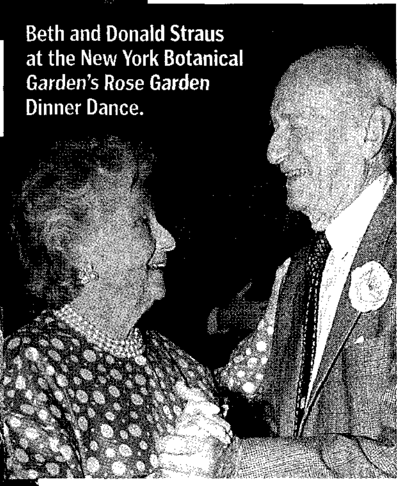
Photographs: from top, Henry McGee/Globe Photos; Andrea Renault/Globe Photos; Fitzroy Barrett/Globe Photos; Art Walters/Globe Photos.

Scene

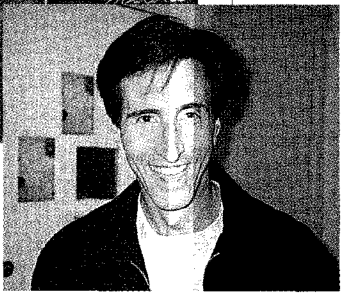


Chris Meloni and Dean Winters at Man Ray following a screening of *Bandits*.

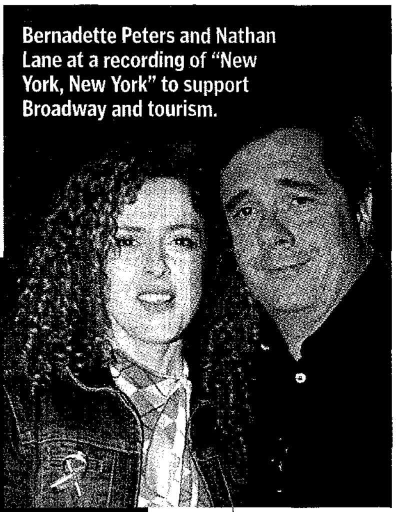
Drew Carey and Hugh Hefner with the Playboy Bunnies at the Friars Club roast of Hefner.



Beth and Donald Straus at the New York Botanical Garden's Rose Garden Dinner Dance.



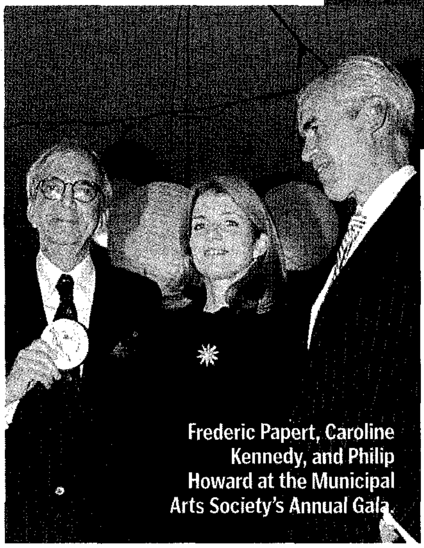
Paul Rudnick at the Greenwich House Theatre for a performance of his new play, Rude Entertainment.



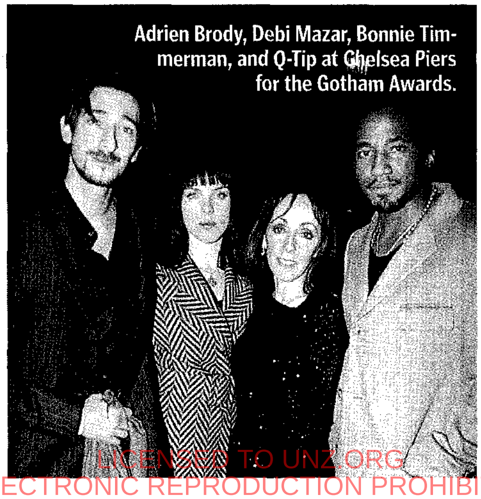
Bernadette Peters and Nathan Lane at a recording of "New York, New York" to support Broadway and tourism.

Jonathan Farkas and Frances Hayward at a cocktail party for the American Associates of the Royal Academy.

Bill Stanton, Susan Magrino, and Ric Burns at a screening of *New York: A Documentary Film.*



Frederic Papert, Caroline Kennedy, and Philip Howard at the Municipal Arts Society's Annual Gala.



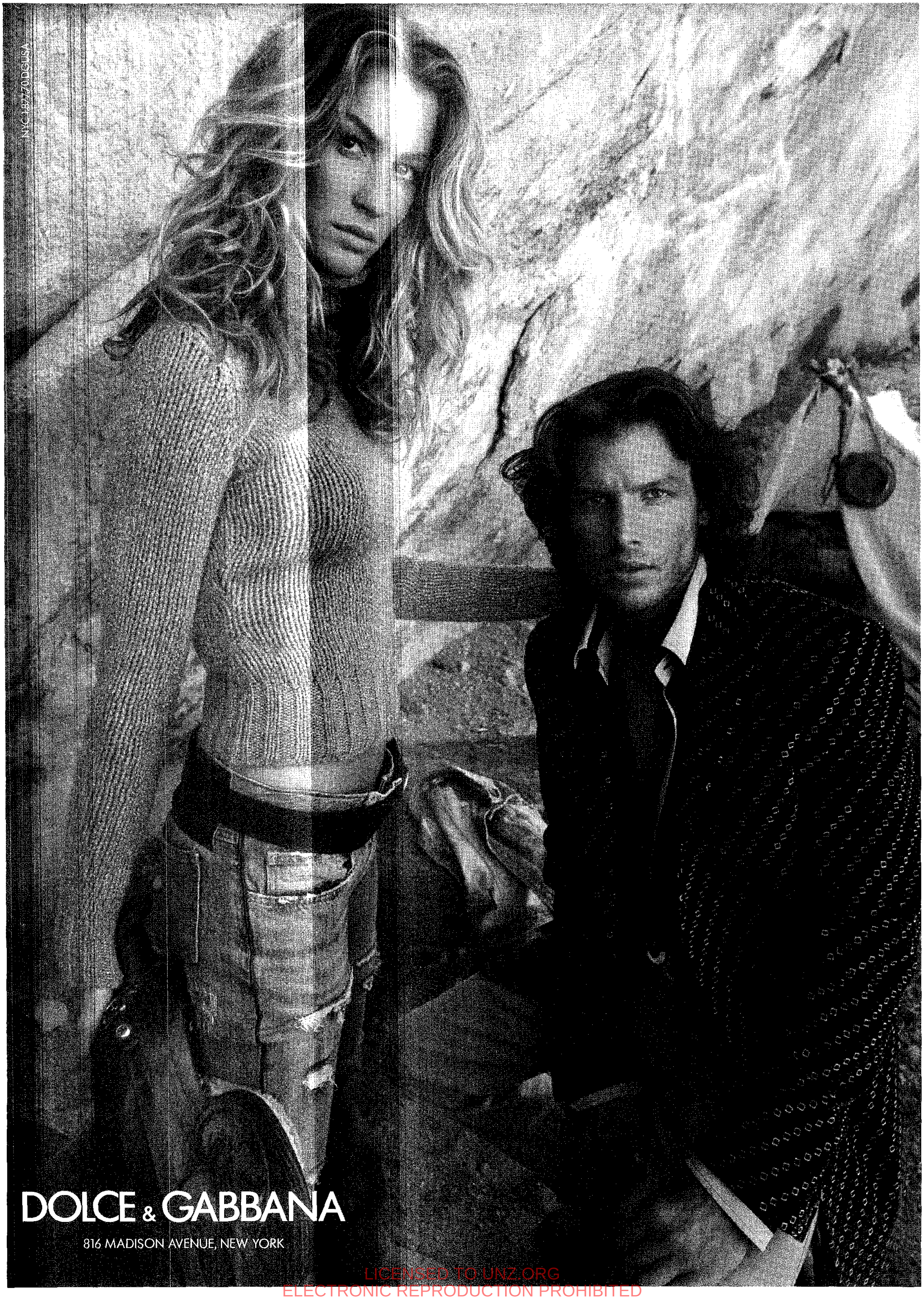
Adrien Brody, Debi Mazar, Bonnie Timmerman, and Q-Tip at Chelsea Piers for the Gotham Awards.

Hollywood on the Hudson

The New York film community came out in full force on October 1 for the IFP Gotham Awards, the eleventh annual gala that benefited disaster-relief funds as well as the Independent Feature Project. The night at Chelsea Piers began with cocktails for a crowd of 1,000 that included **Martin Scorsese**, **Quentin Tarantino**, **Glenn Close**, **Harvey Keitel**, **Stanley Tucci**, **Helen Mirren**, **Steve Buscemi**, and **John Singleton**. The event was hosted by **Andy Dick** and honorees included **Robert De Niro**, **Uma Thurman**, documentarian **Edet Belzberg**, **John Cameron Mitchell**, **Henry Bean**, and the late **Bill Nisselson**. Despite the Oscar-caliber crowd, newcomer **Yolonda Ross** managed to snag plenty of attention. During cocktails, **Glenn Close** and **Marcia Gay Harden** went out of their way to introduce themselves and praise her work in the HBO prison drama *Stranger Inside*. After *Sopranos* star **Edie Falco** presented Ross with the breakthrough-actor award and a clip of the movie was shown, an emotional **Quentin Tarantino** made a beeline for the actress. "I had a tear for you," Tarantino said. Dressed in a form-fitting gold **Christina Perrin** dress, Ross beamed, "Wow, I must have done something right." And like a true New York actress, she promised the director that her agents would be in touch.

MARC S. MALKIN

Photographs by Patrick McMullan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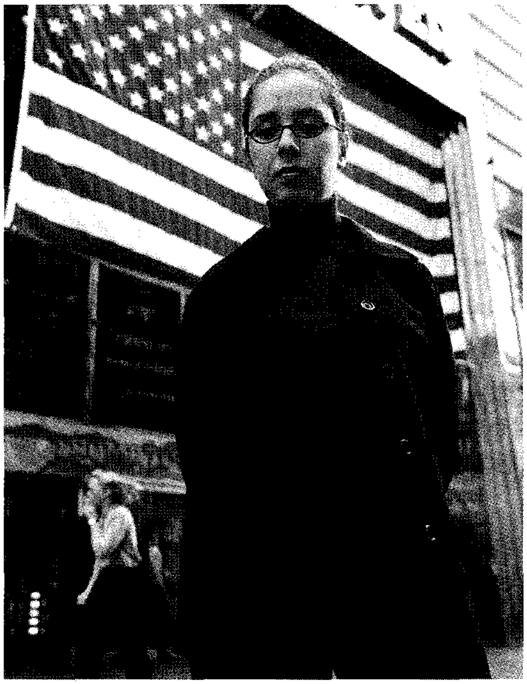
GOTHAM

Life in the New City

Her War at Home

After seeing the Taliban up close, a young Afghan American looks to the future with fear—and hope. By Gregory A. Maniatis



"I seem pretty American to you, and I am," says Masuda Sultan, "but there's a struggle in my mind between two worlds. The older generation—not just men—are absolutists, they like to simplify things, to say we're one thing or another. To me, it's more complex. I'm a New Yorker."

Sultan, 23, was raised in a conservative Afghan family that immigrated here in 1983, four years after the Soviets invaded. In her household, religion was paramount, drinking proscribed, and dating taboo. When she was 17, her parents arranged for her to be wed to an Afghan-American doctor in Karachi. The marriage lasted three years. "I'm not against the notion of an arranged marriage, if both parties agree," Sultan is quick to clarify. "It worked for my parents; it's worked for friends my age." She is the first woman in her family to receive a formal education at any level. In 2000, Sultan earned an economics degree from Queens College, and now works for CONCACAF, a multinational soccer federation. When she walks into a midtown restaurant dressed for a black-tie benefit, only her cranberry juice distinguishes her from the droves of twentysomething analysts and editorial assistants.

While Sultan has respect for her parents' ways, she also has a considerable amount of perspective. "Let's just say the interpretation of the Qu'ran is convenient for the people in charge of interpreting it."

Sultan, who is Pashtun, the ethnic group that makes up most of the Taliban, is one of the few Afghan Americans of her generation to visit Afghanistan. "It's like living in a black hole," she says of life in Kandahar. "The kids have no stimulation, no idea of what exists outside the village. And there was something eerie about the atmosphere—as if people expect someone in their family to die at any moment."

Sultan had gone to Kandahar in late July to understand where she'd come from. "I wanted to see if I could live there," she says. "Part of being here and enjoying all these luxuries and rights—there's a responsibility that comes with that. I would be doing an injustice to myself if I continued to live the good life and forgot about those who can't live it."

When she returned to New York in August, she co-founded the Young Afghan World Alliance, with the goal of rallying her generation to help rebuild Afghanistan and change the image of her people in America. September 11 made her task much more urgent.

Soon, Sultan might finally close the circle of exile her parents opened in 1983. Momentum has been building for the king's return, and Afghans around the world are allowing themselves to imagine what might be. "There's no question that we have to rely on Afghans in exile," says Prince Mostapha Zaher, the 37-year-old grandson and spokesman of the exiled king. "They not only have skills but an understanding of the West, of how to marry freedom with Islam."

Sultan is hopeful that women will regain the status they once had in Kabul. "I would beg the king to have women in his coalition," she says. "If you're going to represent every tribe, then please represent the other 50 percent of the population." Sultan knows, however, that it won't be easy. "It makes men in my own society here uncomfortable when I express my opinions. I'm looked at strangely."

For many in her generation, the World Trade Center attacks underscored the contradictions in their lives. How can I be a Muslim woman and a feminist? What am I first—a Muslim, an Afghan, an American? "The challenge," says Sultan, "is to build a bridge between the two countries. Part of me says wash your hands clean of that country and move forward. But I can't do that."

Photograph by Sean Hemmerle.

Preparing for the Unthinkable

As nervous New Yorkers stow gas masks in their desks and consider mooring escape boats on the Hudson, they're also obsessing over one (of many) worst-case scenarios: What if you *can't* get out in time? Would hospitals be able to respond to a bioterrorist attack?

Luckily, doctors have been worrying about the same thing. On September 25, emergency-room staff from 100 local hospitals met with representatives from groups like the Centers for Disease Control to discuss their readiness. The atmosphere was, understandably, a little tense. Kevin Chason, director of disaster management at Mount Sinai, says, "People were anxious to make sure their staff would be safe, that they wouldn't be contaminated."

To address that concern, "a segment of the staff would be designated to deal with patients coming in," says Lorraine Ensminger, a nurse manager at Beth Israel's ER. "They would be the front line, suited up in protective gear."

But the biggest challenge for emergency-room workers may be recognizing that an emergency has actually occurred. "The only way we would know about an incident in real time is if EMS or the city's command center alerted us to an unusual spraying," says Dan Wiener, chairman of emergency medicine at St. Luke's Roosevelt. "More likely, we wouldn't know until we spotted symptoms [a week or two later]. If five people came in from Columbia and they all had pneumonia with blood, we would think about plague. If we saw a vesicular rash in an adult who had already had chicken pox, we would suspect smallpox."

"The idea with smallpox is that some suicidal fellow would infect himself and walk around Manhattan spreading it," says Lewis Kohl, chairman of emergency medicine at Long Island College Hospital in Brooklyn. (Kohl's less concerned about chemical attacks: "Dealing with these gases is like putting a cobra in your pocket. Hopefully, it will kill them before they can use it.")

There are currently 10 million to 15 million doses of smallpox vaccine, and the CDC is working on producing more—soon. "They expect to have it in an affected city in four to six hours," says Kohl. There's also an experimental antibiotic, cidofovir, but doctors caution against self-medication, because you can develop resistance.

Indeed, the most important prescription right now—for both patients and hospital workers—may be: Don't panic. "The chance of anything happening is low," says Kohl. "People are making themselves sick over this."

BETH LANDMAN KEIL

Fill It Up

Mitchell Falber wasn't looking to be fixed up with a stranger. He's lived in East Brunswick, New Jersey, for the past fifteen years and has commuted by car—alone—to his job as general counsel for ABC Carpet & Home in the Flatiron district. "I really enjoy that ritual," he says. "You can listen to your CDs. When you're stopped in traffic at the Holland Tunnel, you can read your paper." But since one-passenger cars are not allowed into the city during the morning rush hour anymore—so as to ease checkpoint bottlenecks—solo riders like Falber have a choice: mass transit or make a new friend. At agencies like New Jersey DOT and CommuterLink, which have encouraged carpooling for years, phones are ringing off the hook. "We usually get four to five calls a day," says John Galgano of CommuterLink. "This week, we're averaging 120."

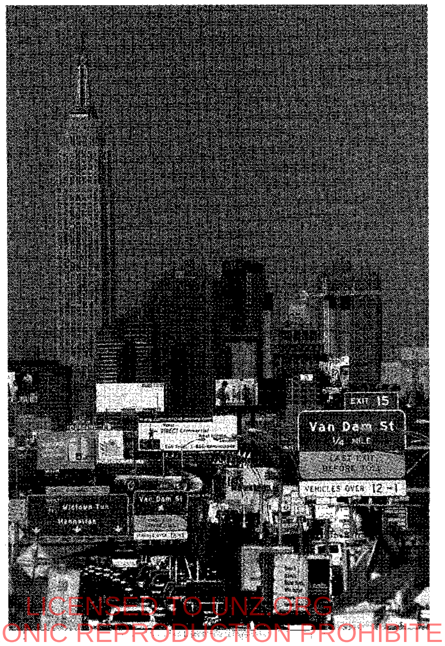
So Falber is now half of one of the city's oddest new couples—carpool mates. Would-be partners fill out forms that ask where you live and work but leave off critical questions like: Howard Stern or NPR? Chatty or contemplative? And do you eat onion bagels with the windows rolled up?

Before attempting a joint ride, Falber met his match—another lawyer—for coffee to make sure "he didn't have a swastika carved into his arm." The two turned out to be more or less simpatico. "Frankly," Falber says, "he happens to be a very fine man. But I did tell him, if you want to sleep in my car, please, go ahead."

At first, Indravadan Patel—who drives a Chevy Lumina and lives in Jersey City—thought he wouldn't need to go through a service. "I would go past the bus stop and offer people rides. But a lot of people said no. So I decided to get fixed up by the DOT. I can't stand the rejection." Patel found a Spanish speaker, and now they cruise the bus stops together, using their multilingual skills to pick up commuters and save some money. If they have three passengers or more, their toll is reduced from $6 to $1. "I tell people, 'Come in my car, it will be free. It is like I bought you breakfast.' "

It's unclear when the rule will be lifted and, if it is, whether people will revert to old habits. "No offense," says Falber, "but I miss my routine." But Eric Baker, a graphic designer from Montclair who now leaves his Beetle at home, thinks "this should be kept even after whatever emergency is over. It'll keep the traffic down, and besides, *99 percent of those people are morons* and can't drive anyway."

AMY LAROCCA



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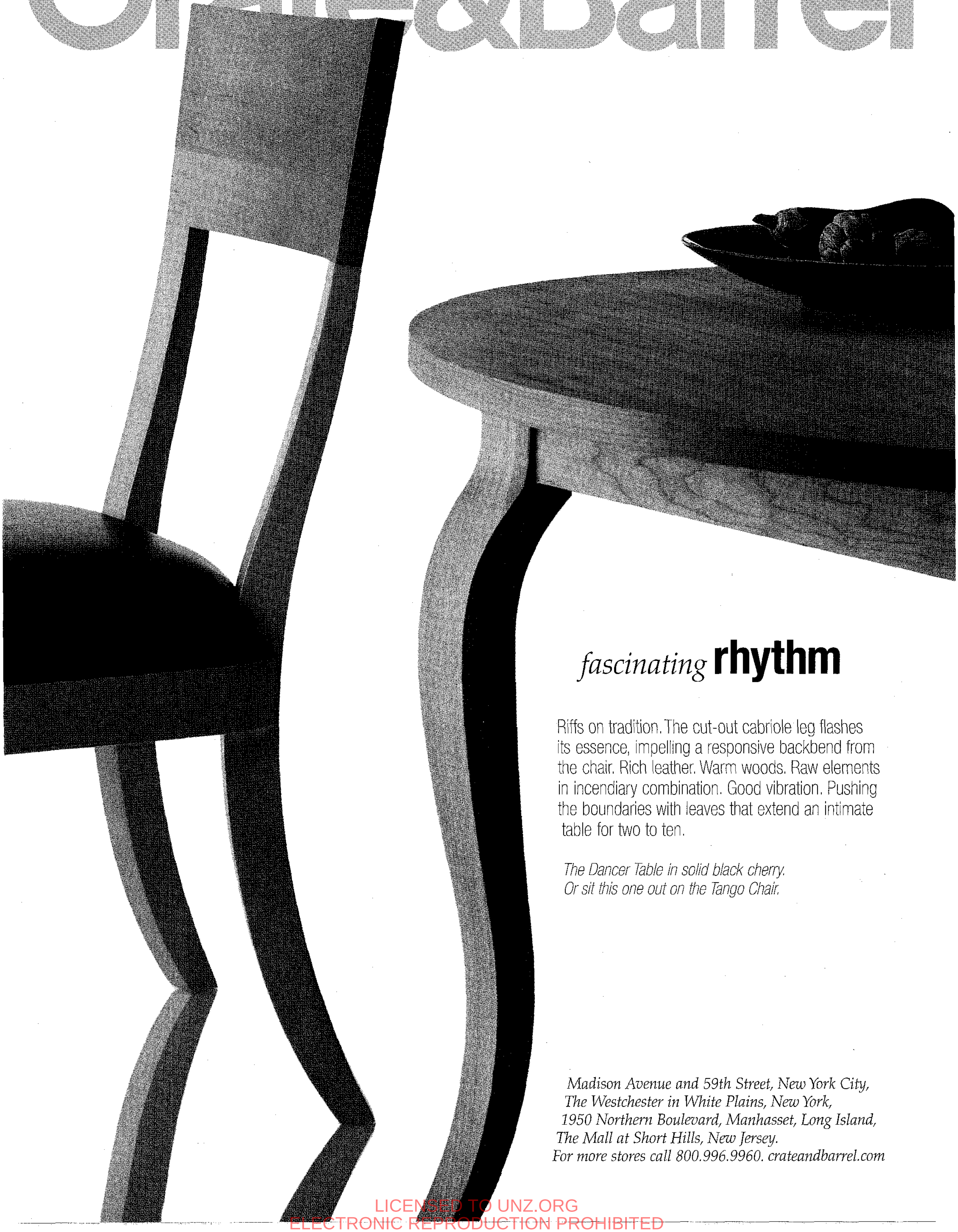

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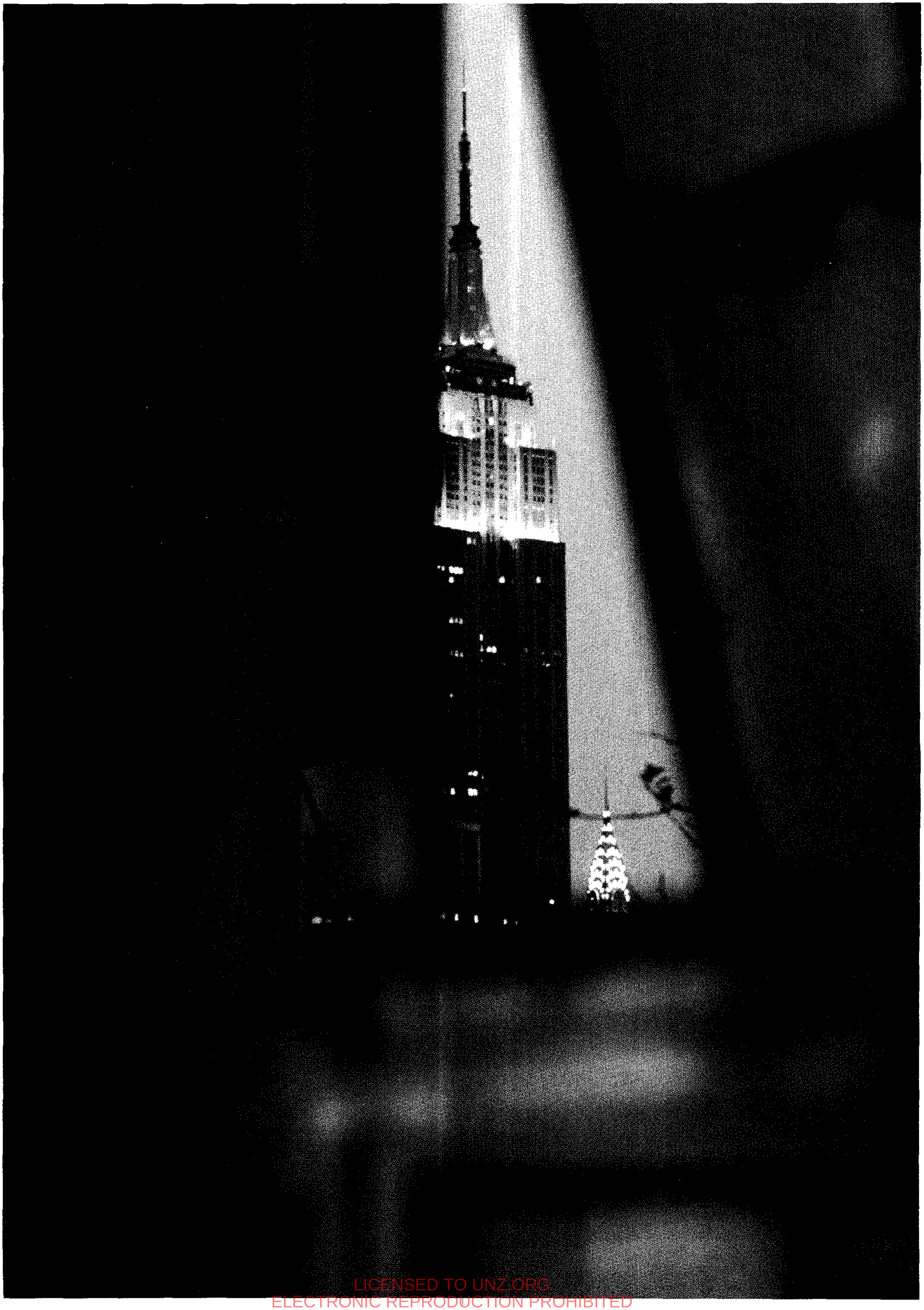

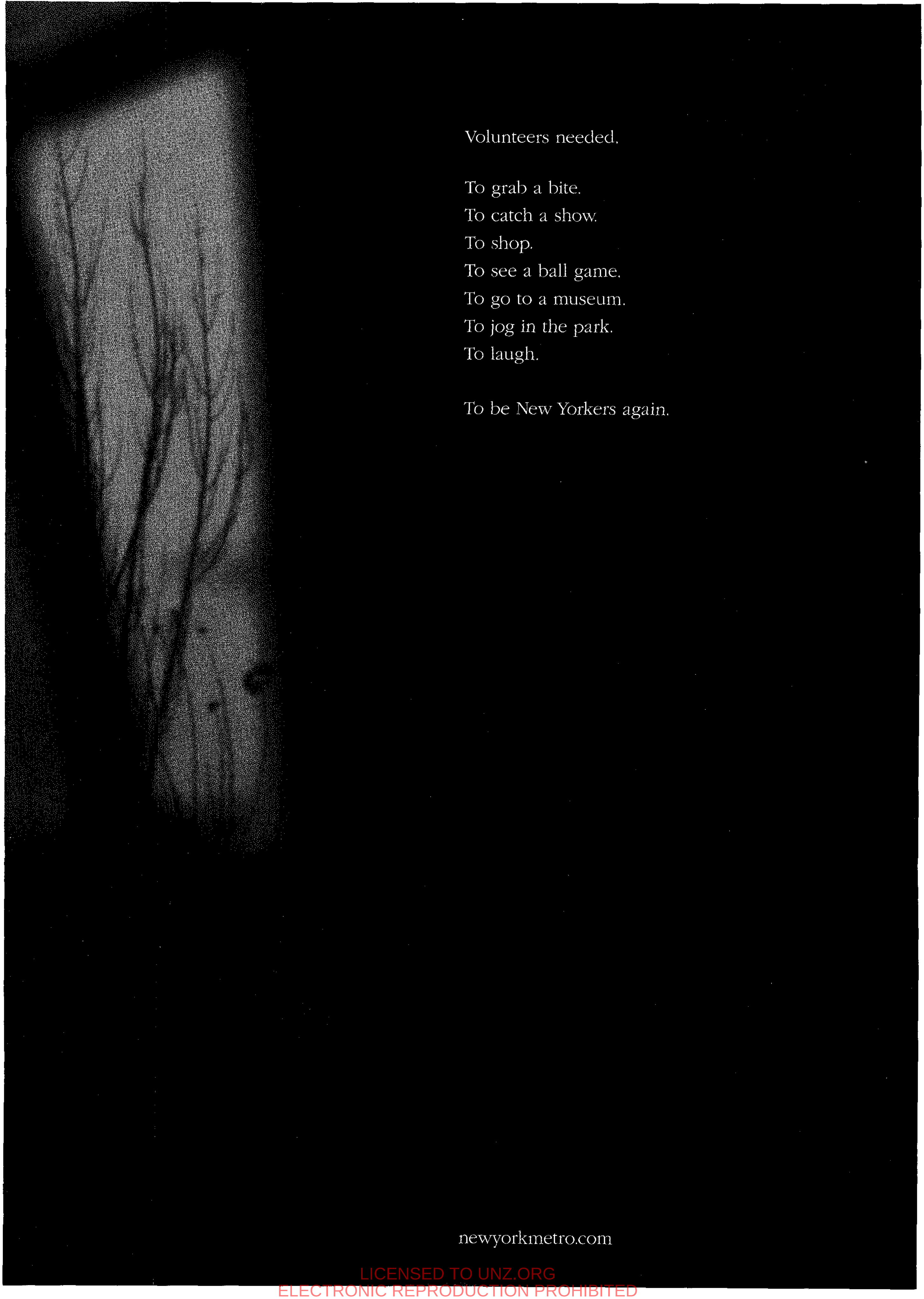

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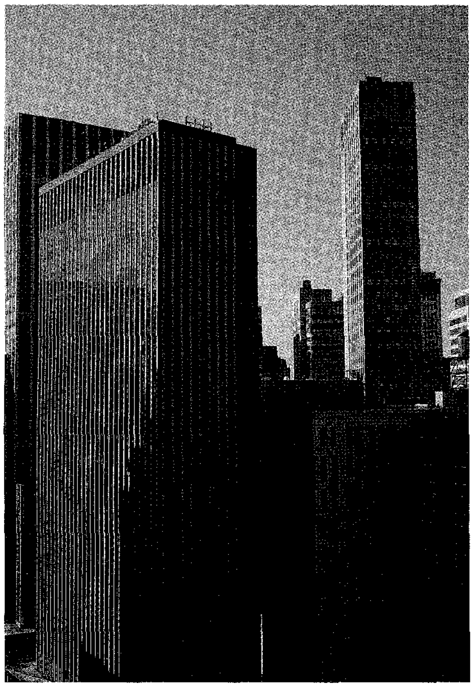


Magic and Loss

A skyline view was always an easy selling point. But buyers are suddenly looking out the windows in a new—and uneasy—way.

When she lived in Brooklyn, Robin Becker loved the Brooklyn Heights promenade's vista of Manhattan. And when she got tired of the commute and moved to SoHo in August, she was thrilled to discover her fire escape's spectacular view of the World Trade Center.

Now, she says, a "different air" prevails. The activity she loves on Spring Street is muted—"people aren't walking about much"—and the gap-toothed skyline is just "scary and sad."

A downtown view has always been the most spectacular of all selling points. But for many New Yorkers, a look at the skyline right now is more about heartache, even menace, than about urban dreams. (A recent *Times* story told of one Manhattanite who averts his gaze whenever he heads south.) Brokers who want people to pay a premium for the view are finding that conflicted buyers require some special handling.

"The absence of the towers is a great presence," says Ruth McCoy, who runs the downtown division of Brown Harris Stevens. She, like most brokers, recently rewrote all her ads that read WTC VIEWS. "If what we sold before was an emotional purchase, it's even more so now."

As they start to show apartments again, brokers are delicately noting that other aspects of city living have always been as important to buyers as the view. Even before the attack, people chose places like Battery Park City for myriad reasons, says Insignia Douglas Elliman's Julie Stevens: "proximity to the water, the good schools, the shopping." Frederick W. Peters, president of Ashforth Warburg Associates, adds that Brooklyn Heights views, for example, may appeal only to those for whom they're new. For others, "it will be painful."

Above all, the term *million-dollar view* may be obsolete. Housing prices had already been slipping before the attack, and the decline is sure to continue. "This will provide people with the opportunity to buy something they heretofore could not afford," says Peters. "New York is still New York, and I don't think anything will change that—even a room without a view."

GABRIELLA BURMAN

Big Deals

Upper East Side

530 East 76th Street (The Promenade)

1-bed, 1-bath, 730-square-foot condo. Ask: $459,000. Sell: $435,000. Charges and taxes: $971. Three months on market.

It was a deal that almost vanished. MLBKaye International's Warren Pearl had scheduled a closing before lunch on September 11. But "there was no way for us to meet," says Pearl. "The buyers' lawyers weren't in their downtown offices, and they were stuck in Jersey." The following week, when stocks took a dive, the buyers started to talk about bolting from the deal and forfeiting their $43,500 deposit. "They were terrified of buying in New York, terrified of prices going through the floor. They figured it would be cheaper to lose the deposit," says Pearl. It took the market's 300-point rebound to convince them to stay.

NoHo

19 Bond Street

2-bed, 1-bath, 1,400-square-foot condo. Ask: $990,000. Sell: $925,000. Charges and taxes: $573. Three months on market.

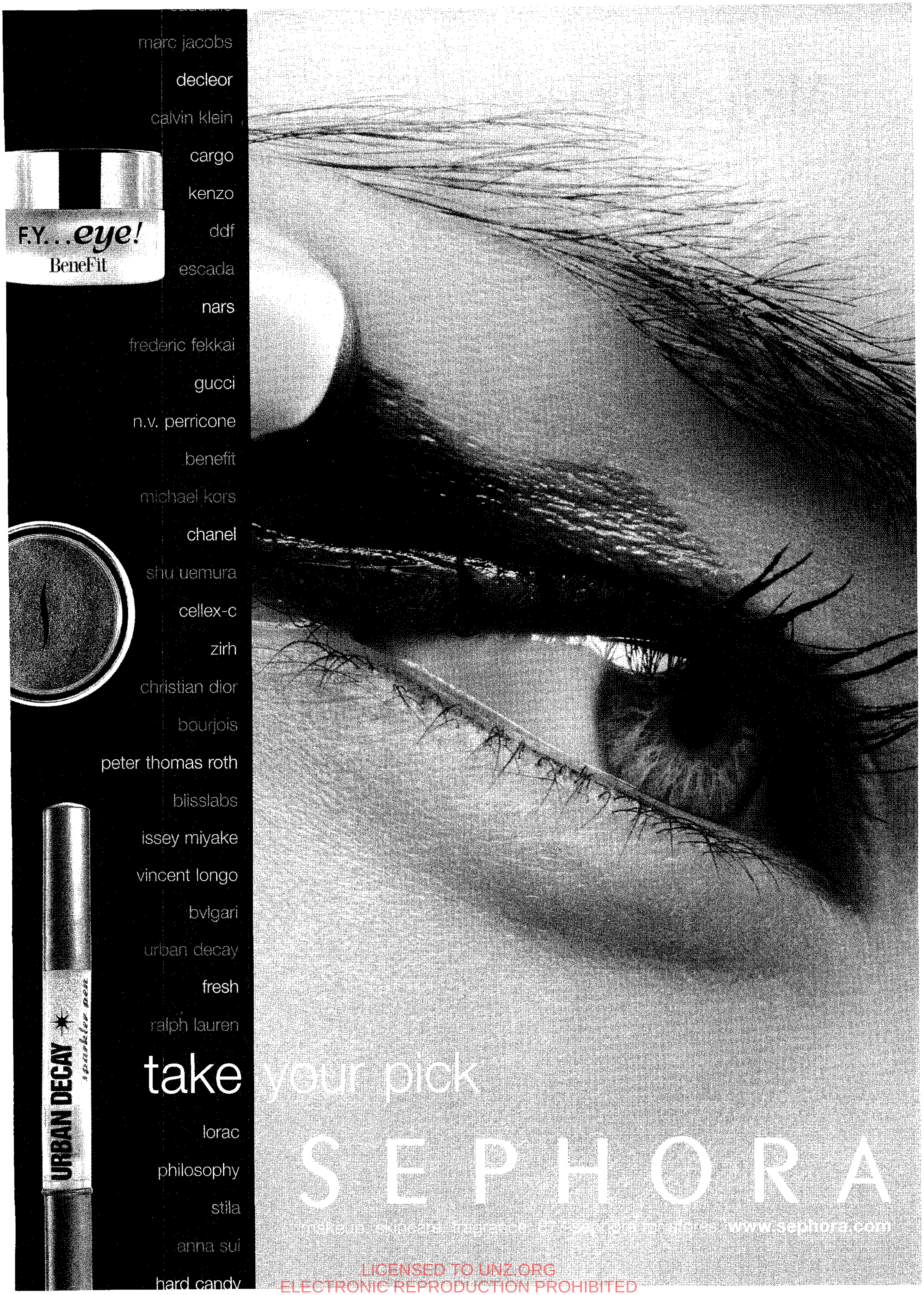
This apartment has all the makings of a downtown gem: exposed brick, working fireplace, twelve-foot ceilings. The seller, who moved to Florida, left the place in near-perfect condition, apart from an aged kitchen. Sliding glass doors lead to a Juliet balcony, but, says Halstead's John Barnett, who sold it, "you could risk your life—it's not really a standing balcony." So the neighbors won't be awakened by a late-night *Yo, Romeo! Meet me on the corner of Lafayette.* JOY ARMSTRONG

Barbara's Major Deal

Selling the Saleswoman

Who wears the bright-red skirt in this family? When **Barbara Corcoran** recently sold her company to National Realty Trust, a New Jersey firm that owns dozens of boutique brokerages, she told her staff, "I'm not going anywhere." But can a boss as individualistic as Corcoran function in a big corporate family? (One ex-Corcoranite grumbles that before the deal "she was down to one day a week in the office *already*.") Many say she'll give up control but stay on as a public face: Corcoran's Scott Durkin describes the deal as "freeing her to do a lot more marketing, P.R., advertising—the stuff she excels at." Whether that's a happy marriage "depends on the wisdom of the buyers," notes Bellmarc's Neil Binder. "They'll try to integrate Corcoran into their systems, and there's going to have to be some sensitivity." And, says Durkin, "nobody tells a New Yorker what to do." C.B.

Photographs: from top, Sean Hemmerle; courtesy of the Corcoran Group.



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Michael Tomasky THE CITY POLITIC

Disappearing Act

Mark Green is in danger of losing because he didn't make voters feel comfortable enough, but maybe it's also time to admit his white-liberal constituency has become the new minority vote.

ON PRIMARY NIGHT, IN MARK GREEN'S BALLroom at the Sheraton, I looked around and saw congregated the better part of the city's liberal intelligentsia. Here sat Victor and Annie Navasky, engaging as always; next to them, Sarah Kovner, former Donna Shalala aide and the Navaskys' West 67th Street neighbor and friend (and sometimes friendly foe) in many an election scrimmage over the years; just up from Sarah, Ellen Chesler, acclaimed biographer of Margaret Sanger and, once, a longtime aide to Carol Bellamy; and Jerry Goldfeder, reform-movement election lawyer nonpareil, out of Harold Ickes's old political club.

I thought about all the primary nights, going back to the Lindsay era, when they and the many others who, broadly speaking, share their politics must have gathered in one hotel ballroom or another. Most of those nights, in this city in this era, had to have been happy ones. But the emotional energy at the Sheraton that night was roughly that of a hospital waiting room. People tried to shrug the results off, but you could feel it: There was nervousness, even shock. Nothing in anyone's experience had prepared people for the fact that Mark Green was actually finishing second to a guy from the Bronx. And not only that—a guy from the Bronx who didn't even really bother to court their votes. Who said to them, essentially, *I can do this without you.* And guess what. It looks like maybe he can.

Everybody has an answer for the question of what's happened to Mark Green, now facing the most important week of his political life. The first you'll hear is that it's his personality. Many who've dealt with him regard him as graceless and arrogant. He's got a wife everyone loves and two kids who seem pretty solid, so he must be doing something right; but he has rubbed too many people the wrong way. Like Peter Vallone. The day after the primary, Vallone's people put out word that Green had called Vallone fifteen minutes after the polls closed and urged him to concede. It apparently wasn't true, or was at least embellished from a less noxious truth; but those who know Green had to admit that it sounded plausible. Or like Ed Koch. Whatever reasons Koch used to defend his endorsement of Fernando Ferrer, there's really only one: He hates Mark Green.

The second is that he ran a low-risk, just-don't-fumble campaign that didn't counter Ferrer's surge as well as it should have. After Al Sharpton endorsed Ferrer, Green needed something big to get the story back. A major union. A counterintuitive coup of some sort. Instead, he glided.

Outsider: Green is fighting for his political life.

THESE REASONS ARE REAL ENOUGH. But there's a third and more historical argument as well. In the past decade, Mark Green's New York has shrunk.

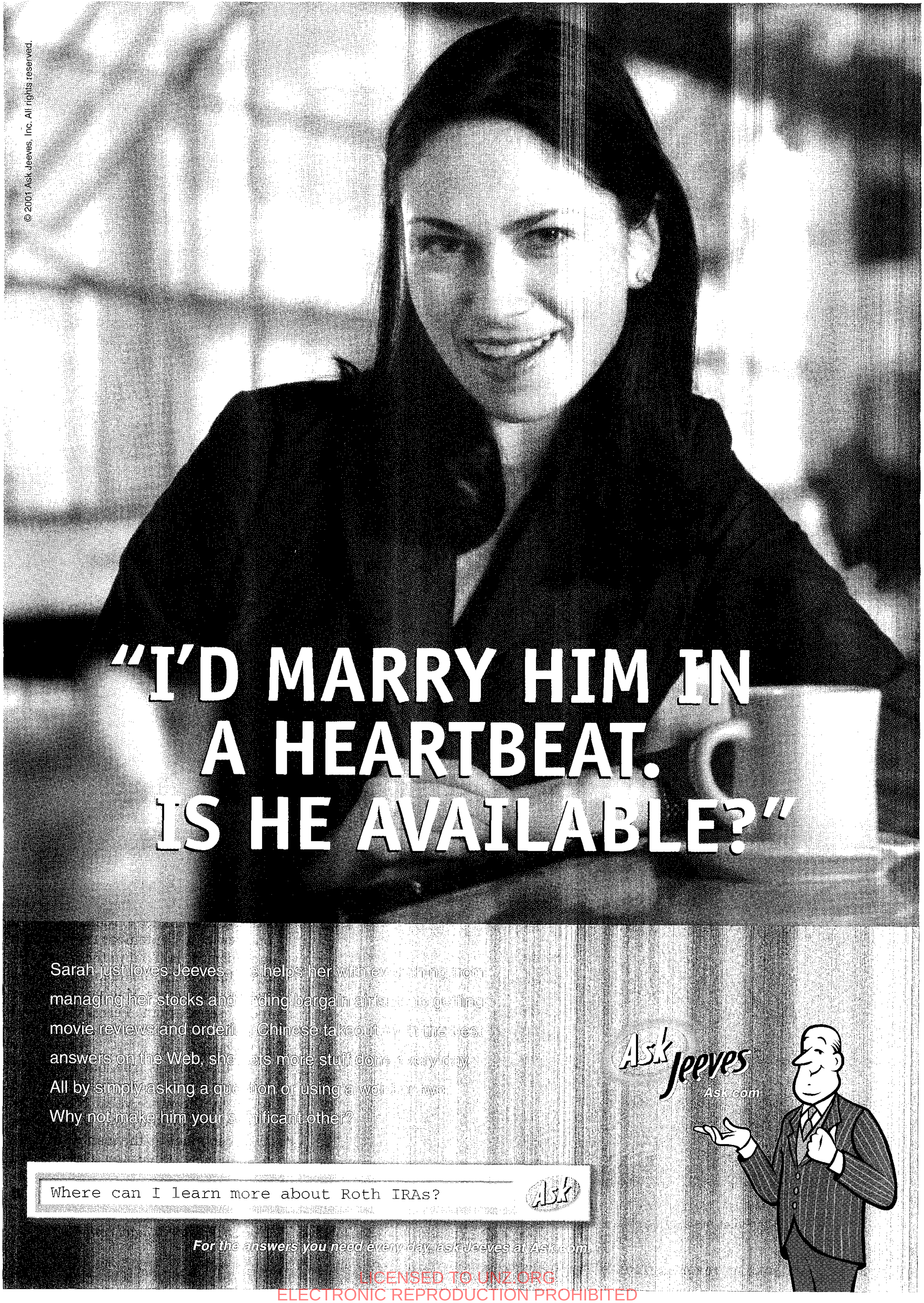
It turns out that Freddy Ferrer has understated the case. There aren't two New Yorks; there are *three*. The first New York is Rudy Giuliani's. It's the real-estate board, the New York City Partnership (the Chamber of Commerce with a fancy name), the financial-services industry, Rupert Murdoch, Mort Zuckerman (most of the time), George Steinbrenner, the archdiocese, and the people who used to stick Bill Reel's old *Daily News* columns about that retiring monsignor in Corona up on their refrigerators. This New York had been in spiritual if not actual retreat for some 30 years going back to the sixties. But it roared back to life with a vengeance when Rudy took over. Rudy gave them all new power, and a reason to reassert themselves.

The second New York—the "other New York"—is Ferrer's. It's health-care workers and hotel staff and unionized municipal employees, who are Latino, black, young, immigrant, poor, working-class, and basically invisible to people who never travel underground. The members of this New York grudgingly accept the existence of the first New York, but they don't have much truck with it, and they certainly don't like its figurehead.

And finally, there is this in-between New York. This is the New York of . . . well, this is the problem. It's the New York of the *Times* (usually, anyway), Zabar's and Fairway, Paul Simon, Charlie Rose's show, what remains of the city's Jewish intellectual tradition—in other words, of white liberalism. It's still a powerful New York bloc. We can tell this because conservatives still expend a great deal of energy inveighing against it.

But in the past decade, it has been

Photograph by Lisa Quinones/Black Star.



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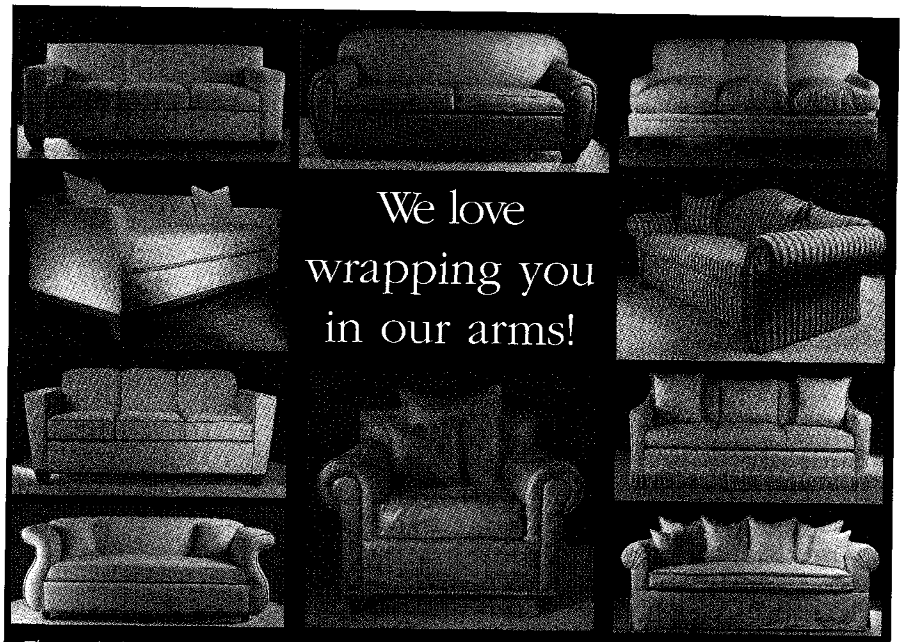

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squeezed from both sides. Rudy's New York has taken some of its old turf. In 1993 and 1997, Rudy gobbled up votes by the tens of thousands from this New York. And in the aftermath of the World Trade Center attack, he had a lot of this New York eating out of his hand (and lost, I think, only a small measure of goodwill as a result of his mayor-for-life shenanigans). And Freddy's New York has horned in, too. There is, as they say, power in numbers, and Malcolm Gladwell could do this better than I can, but I'm sure there must exist a cultural tipping point at which "minorities"—maybe, come to think of it, it's when they become the majority—say to the white comrades who once sponsored them, *We can do this without your help now.*

This, ultimately, is a big part of what Green is up against. A political infrastructure he had grown up with and come to count on began to crumble away on him. And then he alienated—to what degree, we won't know until the returns come in—his New York by agreeing to Rudy's three-month extension deal. And *then* he was placed in the very difficult position of fishing for votes in Rudy's New York. He may get enough of them to squeak by Thursday, but some of them will have voted for him just to stop the other guy. Mark Green, white-backlash candidate?

IN SOME WAYS, I SUPPOSE, HE DESERVES it—as Mom said, it pays to be nice to people—but in a lot of other ways, he doesn't. He is, of the three men standing, the most competent. He has consistently shown a creative intuition about what government can do. His capitulation to Giuliani's deal aside, he does have a history, a longer history than Ferrer, of taking on people and interests more powerful than he and beating them. And, to tether things to our new post–September 11 reality, the argument he laid out in the recent debates for keeping the financial-services industry in lower Manhattan makes more sense than Ferrer's idea of spreading the work around to the other boroughs.

All the above is true, but most of it has been lost in the crosstalk, shouted down by the more vocal New Yorks represented by Rudy and, in truth, not Ferrer so much as the man who made his candidacy, Sharpton. Green has a few precious hours to do some shouting of his own. ■

E-mail: tomasky@aol.com

"HOW DO I DEAL WITH MY FEELINGS?" Disasters create an abrupt change in reality. Following the terrorist attacks, for thousands and thousands of people, reality now includes the loss of loved ones — spouses, significant others, children, other relatives, friends, and neighbors. For the millions of people around the world connected to this tragedy only by media coverage, it means the loss of a measure of security and safety and invulnerability. This information was prepared in order to help you recognize the emotions, feelings, and physical symptoms you may be experiencing, and to offer some ways in which you may reduce the stress and begin the healing process. Be assured that the following are very normal reactions to an abnormal event. **COMMON REACTIONS:** Shock, numbness, and disbelief that such a thing could happen. Fear for your safety and the safety of others. Grief for all those who lost their lives and for those who are having to deal with the aftermath of the destruction. Flashbacks — anyone who suffered post-traumatic stress disorder from a previous incident may have the symptoms return as a result of this violence. Anger and increased suspicion of others. Remember, the individuals who committed the attack do not represent everyone from their culture, their nation, or their faith. Survivor Guilt, which is a feeling of "why am I alive when others are not," or "if only I had ..."—people often think they could have done more to save others. Other reactions include temporary loss of both short-term and long-term memory, the need to contact family members and the constant need for information from television and newspapers about survivors or the latest political events. People may also feel anxiety, which is not fear, but a general feeling of uneasiness or worry. Depression is also common, and is characterized by crying for no apparent reason, frustration, feelings of powerlessness, moodiness and irritability. As a result of any or a combination of several of the reactions noted above, you may experience physical problems such as appetite change or other digestive problems, sleeping problems, headaches, increased allergies, colds and flu, and weight loss. **HOW YOU CAN HELP YOURSELF AND OTHERS:** Limit your exposure to the sights and sounds of the disaster that you may be seeing on TV and in the newspapers. This is actually the best way to reduce stress. Also, you should focus on the positive. Think about the courage and commitment of the many responders, from police, firefighters and EMS workers, to other professionals and volunteers. Recognize your own feelings and talk to others. Understand that they are shared by millions of people around the world. Accept help from others. If you need help putting your feelings in perspective, talk to a mental health worker. Deal with your anger through strenuous physical activity and stress-reducing techniques such as meditation. Reach out. Offer to listen to others who need to talk. Do something you enjoy. It's OK to smile; in fact, it's good for you, and in no way is disrespectful. Stay connected with your usual support systems, like family, friends and religious/spiritual leaders. If you need someone to talk to, please feel free to contact your local American Red Cross. They will be happy to help arrange for you to talk to a specially trained disaster mental health professional. For the complete brochure, "How Do I Deal With My Feelings," call **1-877-RED-CROSS** or check our Web Site.

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World Beat

Until September 11, the media didn't bother much with international news. Could it be because bad news is earnest, boring—and incredibly hard to monetize?

"ALL THIS SHIT IS GONE INERADICABLY," SAID my friend Rory O'Connor over lunch the other day. He was speaking about business news—the market-is-everything kind of business news that became the cash cow of journalism during the pre-war go-go years. But more generally, he meant that the whole non-news news slant was finished. News as a product, or by-product, of media organizations, as pure P&L, ratings-driven programming, was over. Old-fashioned news values—reflecting a kind of seriousness not seen in a generation—were coming back.

He added, with satisfaction, "Roger must be jumping out of his skin." By which he meant Roger Ailes. Ailes's Fox News, which up until September 11 had been redefining news as inexpensive-to-produce over-the-top opinion and diatribe, is in ratings free fall. "Every bubble has burst," Rory said grandly, meaning not just the stock market but all contemporary commercial assumptions.

Rory runs a 30-person news company called Globalvision—a left-wing-ish enterprise that focuses on international news (wars, famines, refugees, repression, corruption, genocide, political collapse, etc.). It's a fourteen-year-old mini mini-empire whose quixotic entrepreneurialism includes an independent television-production company focused on "international journalism." It includes a worldwide media-watchdog Website (a not-for-profit "org" site). And it has just launched a foreign-press news service, providing a daily feed of more than 100 foreign news sources—from the *Balochistan Post* in Pakistan to the *Addis Tribune* in Ethiopia to *Pari Daily* in Bulgaria—to news outlets in the U.S. and around the world. You could hardly have designed, pre-September 11, a less promising media concept.

As it turns out, Rory was right and everybody else in the media was wrong: International news, cast aside by almost every media outlet, at best a nostalgist's beat, is a life-and-death issue. Big media had clearly gotten its priorities wrong, so it was time to look at marginal media—the Cassandra-ish part of the news business where earnest people ply their trade year in and year out, with nobody listening until disaster strikes.

Globalvision's left-wing-ness is instructive, too, foreshadowing the irony-free media's new high seriousness: comparative political systems, international grievances, gravitas of all sorts.

Agitators: Globalvision's Danny Schechter and Rory O'Connor.

Rory's been there (and may even benefit from being there—what might an equity interest in the sorry state of the world be worth?).

I first got to talking to Rory when, in late 1999, he tried to convince me that the MediaChannel (MediaChannel.org), his weighty Website devoted to covering international media, deserved some of the attention that Inside.com, the self-absorbed media site about media, was getting during the long and fulsome publicity campaign that accompanied its launch. (Inside's founders—Kurt Andersen and Michael Hirschorn—having spent their capital, relinquished the company this past spring.)

"Inside isn't going to tell you one thing you don't know already. That's why it exists—to make you feel good about knowing what you already know," he said, not inaccurately. "All right, it's Kurt Andersen, and I'm no Kurt Andersen. I understand that, but the MediaChannel should be able to get a little tag onto the Inside story. Like there's also the MediaChannel. Just a paragraph," went his pitch.

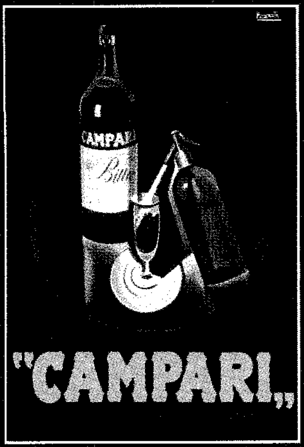
This was not at all unpersuasive—it just wasn't, as I tried to explain to him at the time, realistic. There was the Inside.com notion about the media, where we were all insiders sharing a certain knowingness in an intimate world, and then Rory's MediaChannel vision, in which we were outsiders scrounging for crumbs of information in a hostile world—these were opposite rather than complementary views.

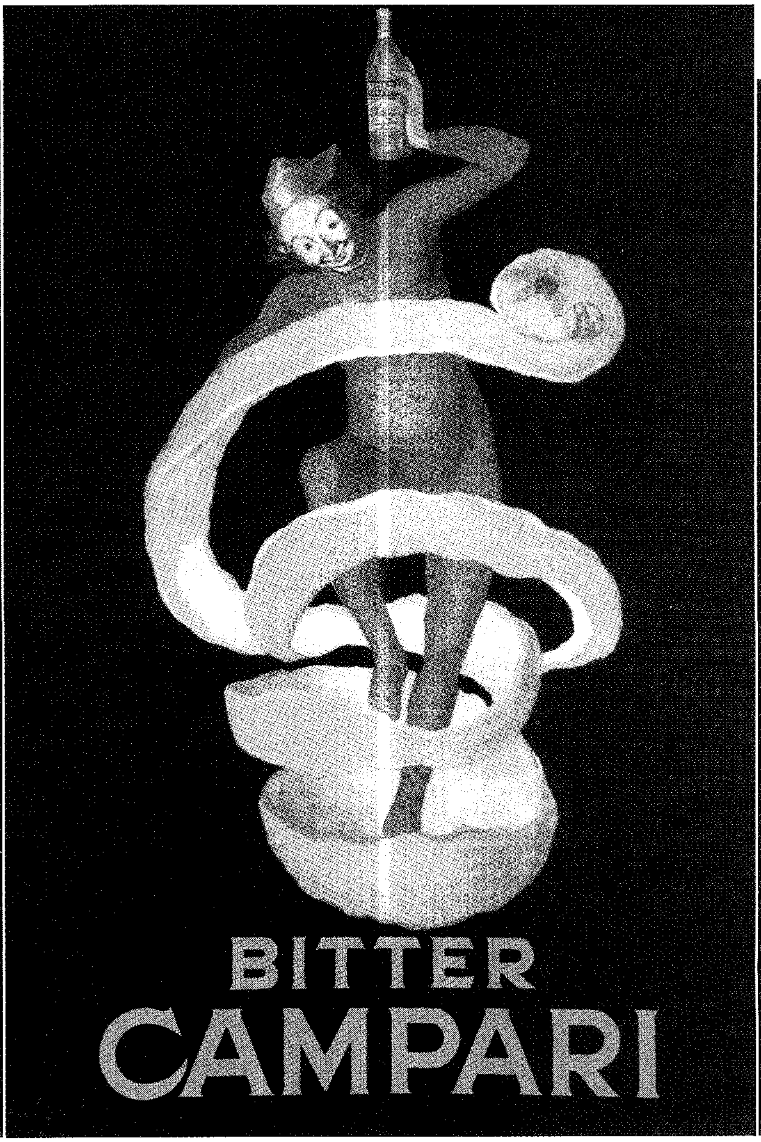
AS THE ZEITGEIST TURNS AND HUNDREDS OF reporters who have never traveled except on vacation head for Islamabad (NBC's diet-and-wellness reporter, Dr. Bob Arnot, was one of the first on the scene), Globalvision, in its grungy but suddenly very busy Times Square offices, takes on a definite un-nineties, non-ironic, unprepossessing kind of charm.

Rory is a circa-the-seventies former reporter for the Boston alternatives *The Real Paper* and *The Phoenix* (Clinton confidant Sidney Blumenthal was at the next desk writing a *Phoenix* column called "Guns and Butter") who, in the late eighties, quit CBS's *48 Hours* when he

Photograph by Magdalena Caris.

An Apéritif.





In 1996, when the first auction of collectible poster art in San Francisco was held, collectors, decorators and designers bought hundreds of rare prints by such notable artists as Theophile Steinlen and Nicolas Troxler. Interestingly enough, the piece that fetched the highest bid of $4,600 was a seductive, red hued Bitter Campari® poster from 1900. Shocking? Not one bit. After all, Campari has been a forerunner in the field of poster art for over 100 years. In fact, Campari was a pioneer in color advertising (black and white ads, of course, were deemed unsuitable showcases for Campari's brilliant redness).

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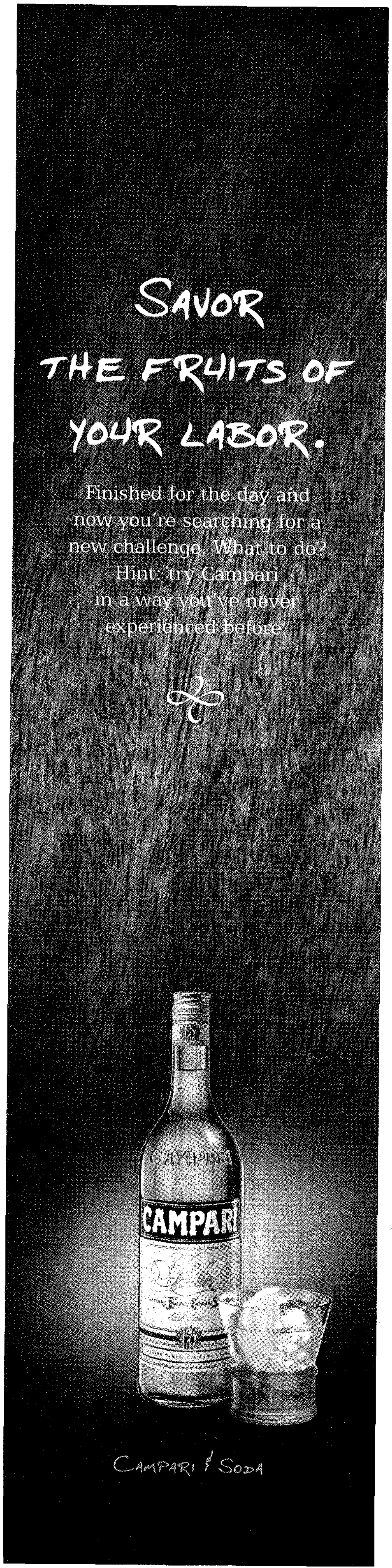
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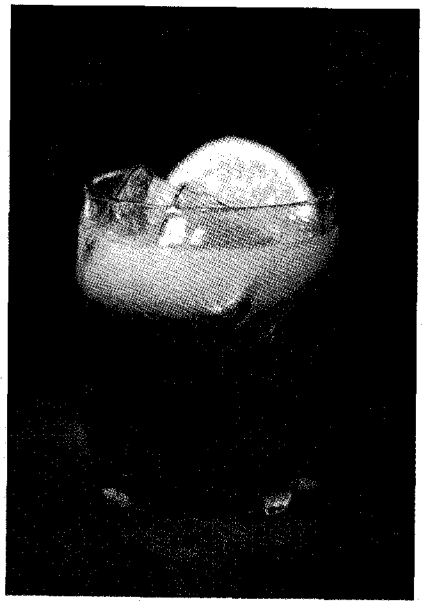

Campari & Orange
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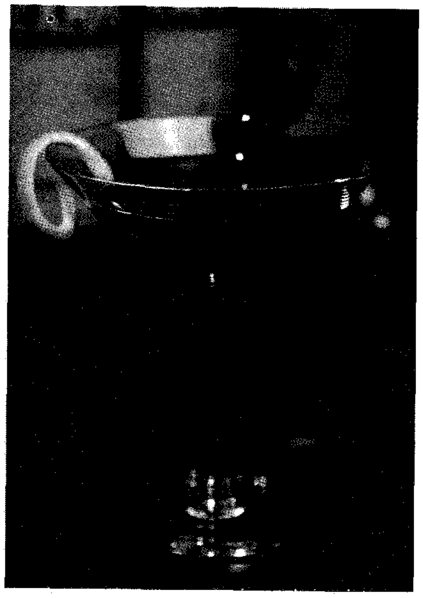
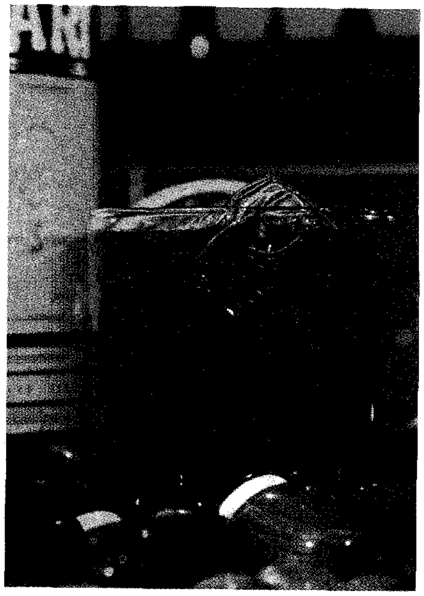
Campari Citrus
In rocks glass, combine 1/2 Campari and 1/2 SKYY Citrus Vodka over ice cubes. Add splash of orange juice and triple sec. Garnish with a slice of orange.

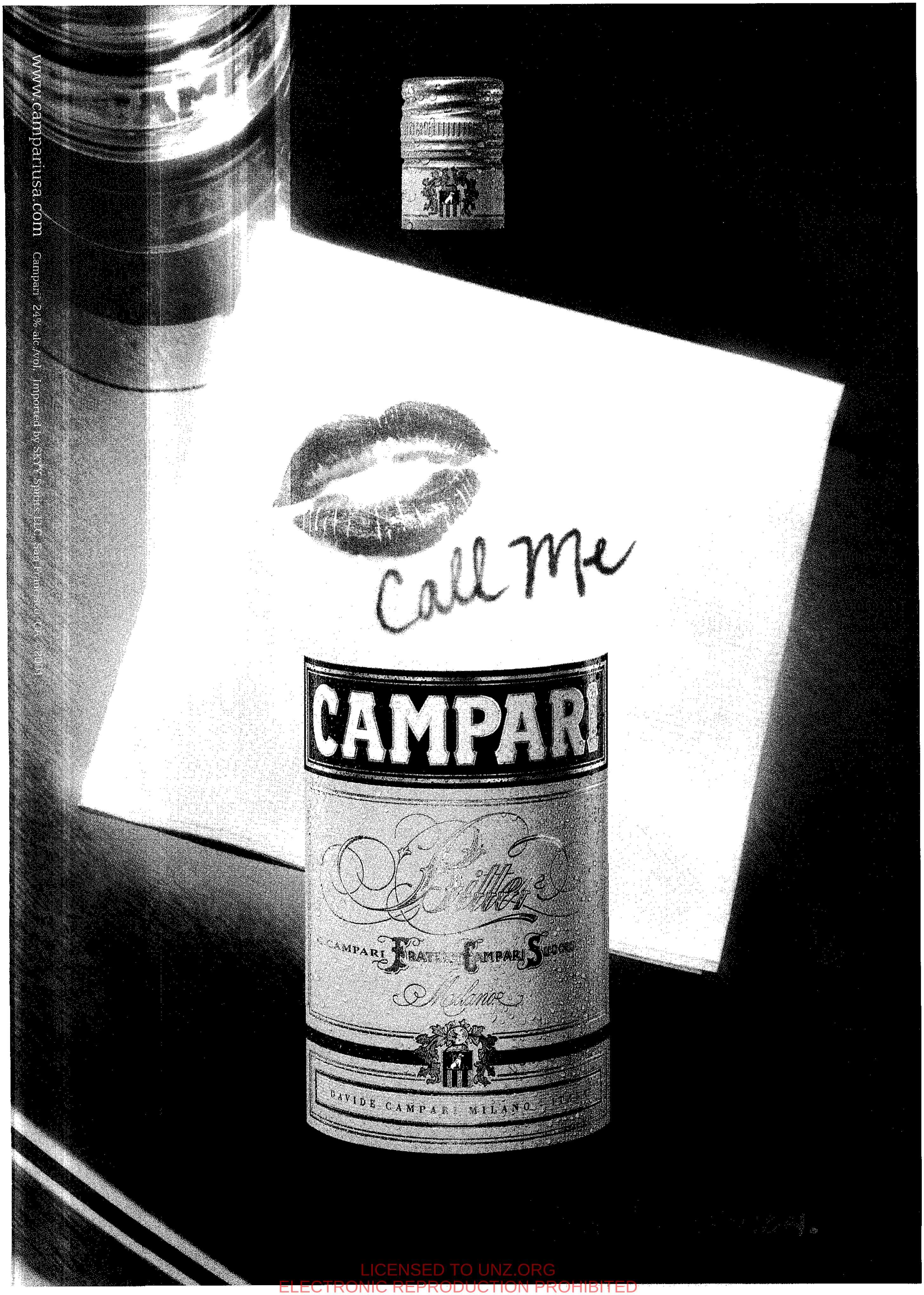


Negroni
Combine 1/3 Campari, 1/3 Gin and 1/3 Cinzano Rosso Vermouth. Shake, then pour into a martini glass. Garnish with a slice of orange.



Americano
In rocks glass, blend 1/2 Campari with 1/2 Cinzano Rosso Vermouth over ice cubes. Add a splash of club soda. Garnish with an orange peel.

Drink Photographs: Jerry Tang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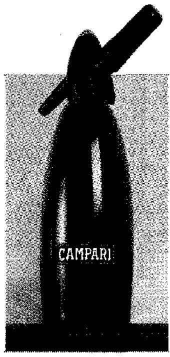

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was asked to produce a show about the fat crisis in America, and whose professional high point is the three years during which Globalvision produced and distributed ("to public-television stations, which is different than PBS, which hated us") 156 consecutive weeks of a show called *South Africa Now.*

Rory's partner is the alternative-news legend Danny Schechter, whose basic premise through 40 years of media criticism has been that the media always gets it wrong (Danny Schechter "the News Dissector" was his handle during the seventies in Boston at WBCN-FM, whose staff he led out on strike when Mel Karmazin's Infinity Broadcasting acquired the station). He also co-produced a long-running series (on scattered public-television stations) called *Rights and Wrong: Human Rights Television.* "I was told human rights was not a significant organizing principle for a television series—unlike cooking," he said.

"Foreigners always ask why the American media doesn't have a greater interest in other countries. **It's hard to give a polite answer.** The impolite answer is that America is the big story."

Then, too, when Rory launched the MediaChannel in 1999, he recruited Walter Cronkite as an adviser, which gives the company a further spectral, news-of-the-world imprimatur.

My favorite aspect of the Globalvision operation is that its investors are a group of incredibly elegant, very world-weary left-leaning Italian aristocrats (Leonardo Mondadori of the Italian media family among them). This seems to make the point that only foreigners care about other foreigners or that rich foreigners are different from rich Americans in that they don't have to get richer or, possibly, that foreigners just have no idea which end is up (as a business corollary: If no one else will invest in you, go abroad).

I KNEW I'D HEAR FROM RORY IN SHORT ORder after the attack.

"Everybody missed the fucking story—totally, completely, 100 percent missed it!" he shouted at me over the phone. (He followed up with an e-mail: "Don't forget probable Iraqi agent Ramzi Yousef was thwarted in 1995 in a planned terror attack originating in the Philippines to hijack six or more jetliners and use them as flying cruise missiles.")

Indeed, with hardly any preamble or foreshadowing, this story had been dropped into our laps, and almost nothing in it made any sense. The airline schools. The terror cells. The Khyber Pass. Sleeper agents. Osama himself. His 52 siblings. Almost every day since the attack, the New York *Times* has created uniquely uninformative graphic presentations with thumbnail photos and dotted lines and little synopses of the crossover relationships. I have seen—and who hasn't?—the same "inside the Taliban" footage countless times (the woman being shot in the sports stadium). Our very notionlessness, our cultural remoteness, has become the story line. This shadow enemy. The impossibility of knowing where to attack, or of finding the money, or of identifying the perps. Knowing almost nothing, we've settled for identifying the villain as some pure spasm of all-powerful, far-reaching, apocalyptic irrationality.

"I really don't want to hear about those 70 virgins again," said Rory.

LET ME SAY IT ONCE MORE: RORY WAS RIGHT. We should have known more about their grievances and our vulnerabilities. And if we had, we might have even—let's say it—avoided the catastrophe (soon, no doubt, the blame chapter will start, and might fairly encompass the media as well as the intelligence community).

And yet, as I listened to Rory—I must confess—much of what he was saying was still boring.

Foreigners always always ask why the American media doesn't have a greater interest in other countries. It's hard to give a polite answer. The impolite answer is that America is the big story.

Back in the eighties, I decided I ought to live abroad for a while because that's what journalists did. I argued then with a friend who was a movie executive who said leaving the country was a bad idea, that people who lived outside the U.S. fell out of the loop, lost a certain sort of savvy and pop-culture knowingness. This, as it turned out, was completely true, as I learned after a year in Rome. There was little currency in knowing about anything outside America—and having missed a season of trends or

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celebrities here, you were definitely at a media-career disadvantage.

This culture, this mass media, this rate of change, this wealth-creation machine crowds out everything else. (Not just for us but for foreigners too—there is no American obsession like a foreigner's American obsession.) What interest, outside of universities and left-wing holdovers, there might have been in foreignness got absorbed in the globalization thing, which is really about the spread of Americanism anyway. And it's not only that the American story is larger, and better-packaged, than the rest-of-the-world story but that the very language of the story is different. We are (or were) living in a post-political, post-ideological, post-information world, whereas everybody else was still talking some sixties-type talk, embarrassing in its earnestness, in its stubborn politicalness, in its lack of market-sensitiveness.

But here we are: The world is as it is.

A piquant irony of recent days is that the new CNN chief, Walter Isaacson, who in this post-news era had brilliantly transformed himself from a political journalist into a non-news genius, and who had been brought in to CNN to revive it with his news-you-can-use skills, is now presiding over a CNN resurgence as the once and future hard-news channel.

RORY'S POINT IS REALLY, I THINK, ABOUT bad news. What we've done is sheltered ourselves from it. News is boring because it is bad—because there is no easy-to-follow story line, no characters to identify with, no money to be made off it. If it sucks, which bad news does, you can't monetize it.

An interest in bad news demands a certain high level of national seriousness and gravity and, possibly, hopelessness.

"Can entertainment companies produce news?" is Rory's bottom-line, left-wing question. News you need, he means, rather than news you want. What, in other words, is the market rationale for producing the kind of boring, bad news that might give you the background that could provide some warning for when you're going to be attacked—but that no one watches?

Now, of course, ratings are up for news that sucks.

And it is possible, I think, although not necessarily desirable, that the shock to our systems has been so great that a true cultural inversion has taken place, and what we want to do now is look into the abyss. ■

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Doctors use the Internet to solve medical mysteries and bone up on trends, but so do their patients—not that there's anything wrong with that . . .

NEUROLOGIST ARTHUR WEISS IS KNOWLEDGEable in his field, up-to-date on the literature, respected by colleagues, esteemed by his patients. Fun at a party, too. So perhaps he can be forgiven for sounding a bit testy about the people who, after a few clicks of the mouse, seem to view themselves as his partners in making a diagnosis and, in some instances, offering a treatment plan.

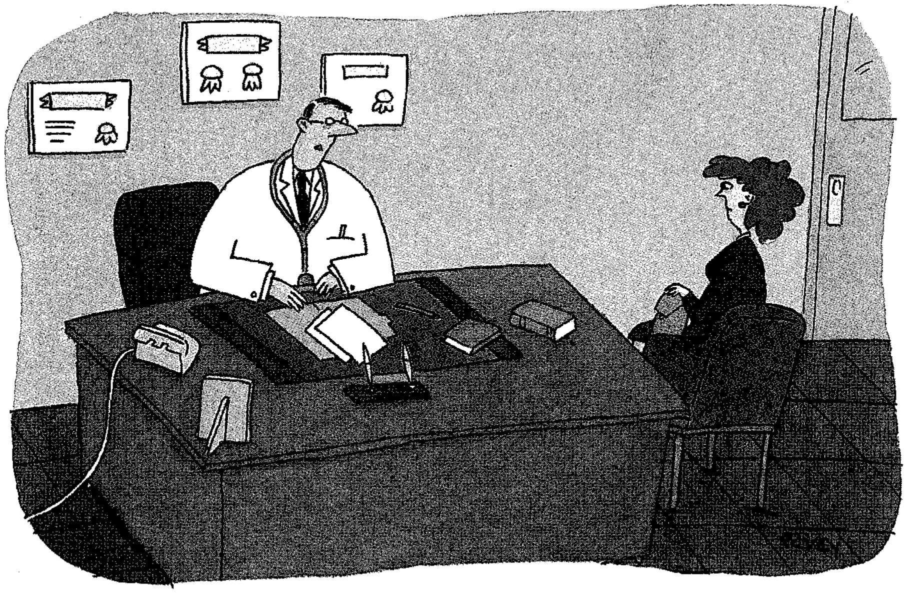
I checked all my symptoms on the Internet, they'll tell him. *I've had a stroke. I have a brain tumor.* "And they'll want to know why I'm giving them aspirin when Plavix is the latest drug," he says, referring to a medication that reduces the risk of blood clots. "They confront you, and it's not always easy to parry their questions. The information may be good, but it's not relevant to their situation or they're taking it out of context."

Larry Newman, director of the Headache Institute at Roosevelt Hospital, feels Weiss's pain. He recounts the story of a patient with daily headaches who, after surfing the Web, came up with a diagnosis of mad-cow disease. Then there was the patient Newman diagnosed with hemicrania continua, a rare type of headache. "She called the next day saying she had done a search on the Web and couldn't find any mention of her headache," Newman recalls. "She called me a quack, accused me of making the whole thing up to get her out of my office, and told me not to cash her check."

Like managed care, the Internet is creating a power shift in medicine. "We talk doctor talk and we've had power because we controlled information," says Patrick Kelly, a neurosurgeon at NYU Medical Center. "But the Internet removes the monopoly on information.

"It's going to change medicine in much the same way the printing press changed the Catholic Church in the Middle Ages," he adds. "Because of the Internet, medicine is going to become consumer-based like anything else, like buying a television set. Doctors aren't going to be happy and hospitals aren't going to be happy, but they're going to have to learn to march to this different drummer."

Second Opinion By P. C. Vey



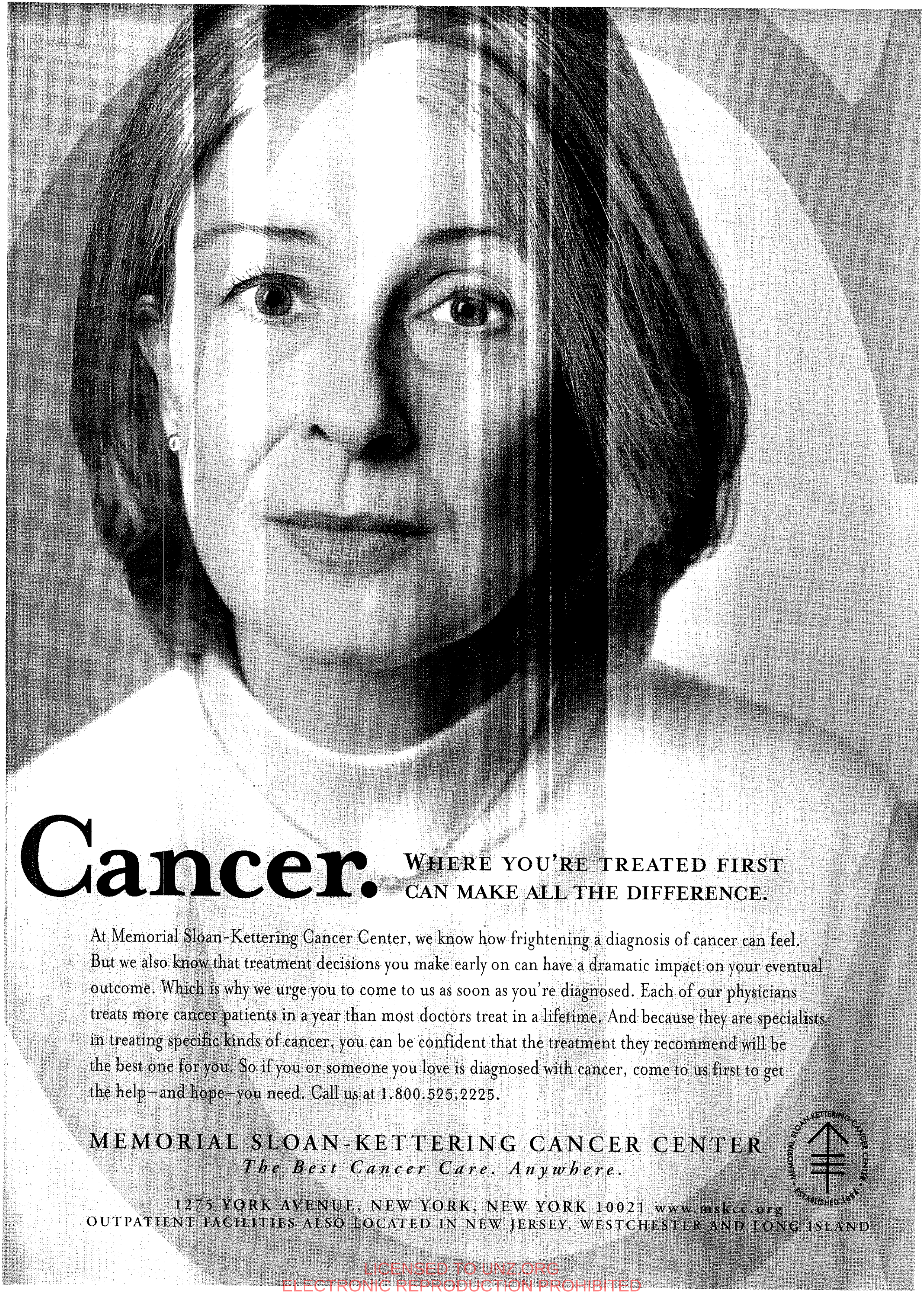
"If these test results are correct, you're allergic to these tests."

The difficulty, as many doctors will tell you, is running Internet interference. In much the way first-year medical students are certain they've got every disease in the book, these days anyone with symptoms and a modem—ladies and gentlemen, start your search engines—can come up with diagnoses ranging from the mundane to the arcane. "Health-care information is one of the top areas of the Web, right up there with entertainment and pornography," says Ted Shortliffe, chairman of the medical-informatics department at Columbia University College of Physicians and Surgeons. "While some areas have leveled off, I think the medical sites have increased."

Quantity is, of course, not to be confused with quality. "People are prepared to say their grandmother is talking rubbish, but the Internet looks more reliable—especially if there are a lot of graphics and ads for Pampers," says Daniel Cammerman, an Upper East Side pediatrician who recently treated a teenager who, after two days of surfing the Net, was convinced that his mononucleosis would result in a ruptured spleen and hepatitis. "That's all the more reason you need to sit down with someone and spend more time than you otherwise might and try to educate them."

Anne Moscona, chief of pediatric infectious diseases at Mount Sinai, recently dealt with a family whose 4-year-old was preparing for a liver transplant. "We wanted to make sure the child was fully vaccinated, because one of the main things kids die of after transplantation is infection. The parents said they would get one or two but that they had been reading stuff on the Internet about a supposed link between

Illustration by P. C. Vey.



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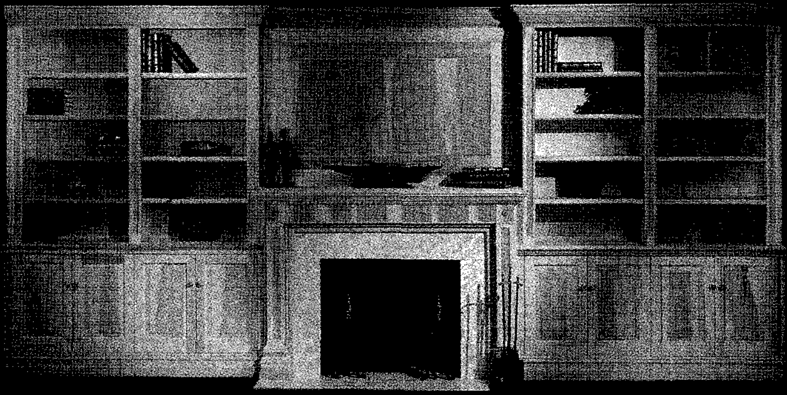

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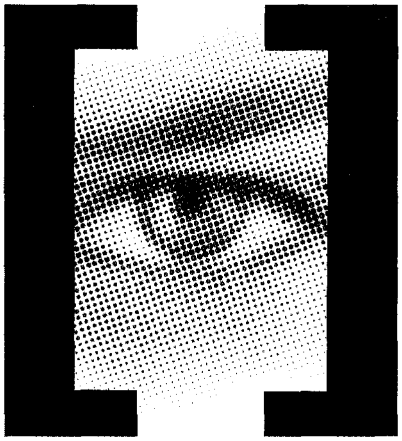
vaccines and autism. Here were these parents willing to deal with the risk of a liver transplant to save their child, but they weren't able to correctly weigh the benefit risk of vaccines."

IT'S NOT JUST PATIENTS WHO ARE TRAWLing the Net for health information. Cammerman goes online daily for updates on drug recalls and the side effects of certain medications. Doctors regularly check medical Websites to stay up to speed on developments in the field.

The Web can mean the difference between life and death. With the help of the Internet and e-mail, gastroenterologist Jonathan LaPook and three colleagues at Columbia-Presbyterian were able to diagnose and cure the baffling—and nearly fatal—illness of a couple who had recently vacationed in Ireland. Their elevated eosinophils, a type of white blood cell, pointed to several possible illnesses, including parasitic infection, trichinosis, vasculitis, and medication allergy. But none proved correct, and the couple kept getting sicker. Finally, after countless Medline searches and e-mails among doctors here and in Europe, the foursome's attention turned to *Fasciola hepatica,* a liver parasite often contracted by eating infected watercress—which the wife had picked herself from a stream for sandwiches they'd shared on their recent trip. Bingo. Virtually unknown in the U.S., *Fasciola* is not part of our standard parasite blood panels; indeed, the diagnosis was confirmed, via e-mail, by a doctor in Paris who'd been sent blood samples.

Younger doctors like LaPook have grown up with the Internet and tend to be comfortable with it. "With any luck, I can help my patients filter, digest, and integrate the mountain of stuff out there," he says. After the attack on the World Trade Center, LaPook reports, patients flooded him with questions about anthrax—sending him back to the Web. "In the wake of the terrorist attack," he says, "doctors have a responsibility to gather and distill information efficiently in order to give our patients the proper perspective about various risks and issues."

"I think it's good overall that they are making themselves more knowledgeable through the Net," says Noel Perin, a neurosurgeon at Roosevelt Hospital, who often directs anxious, confused patients to his own site. "It makes it easier for me not to have to start from scratch explaining a procedure. The days of doctors sitting there and saying 'What I'm telling you is God's own information' are over." ■



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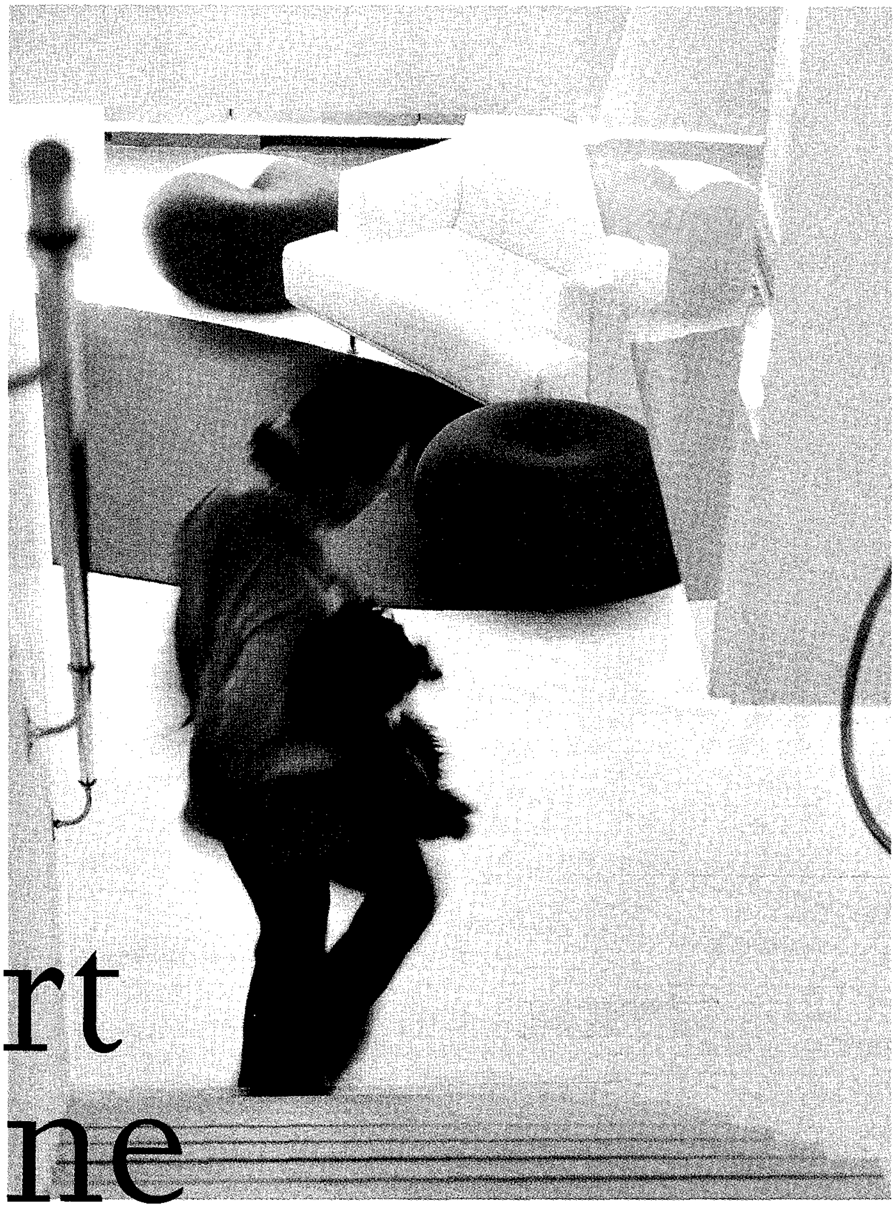


Home Design 2001

Comfort Zone

By Wendy Goodman

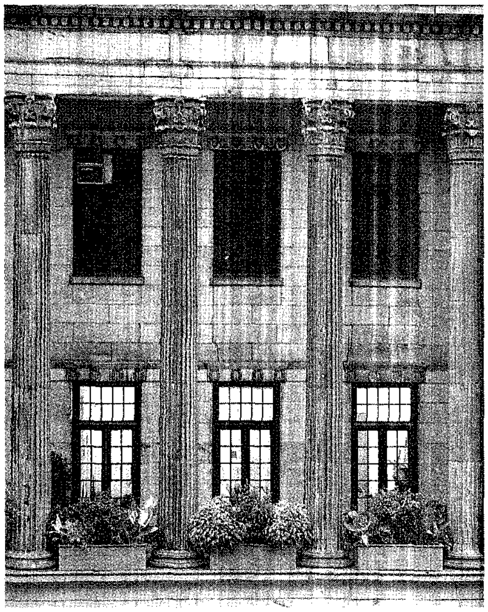
EDITED BY MEREDITH KAHN

TEXT BY ALEXANDRA LANGE

MARKET EDITOR: RIMA SUQI

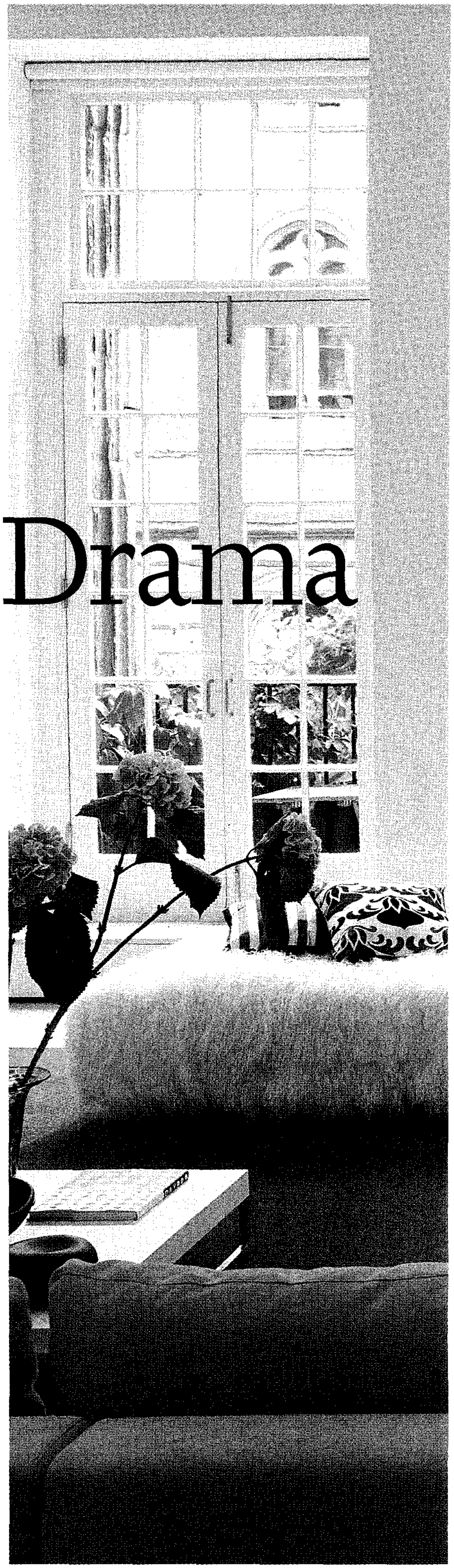
PHOTOGRAPH BY CARLOS EMILIO

Grace under pressure, always a useful quality in the big city, these days amounts to a guiding principle. When it comes to the comforts of home, that means creating warm, artful dwellings in difficult, awkward, even unruly spaces. On the following pages, you'll find four daring makeovers of problem apartments: Whether the mandate has been to open up cramped rooms, bring light into dark places, or simply turn the ordinary extraordinary, they've all succeeded with elegance and ingenuity. We've also compiled expert tips on reinventing your space as well as furnishings that will help you stylishly conquer that other challenge on the home front: the budget.

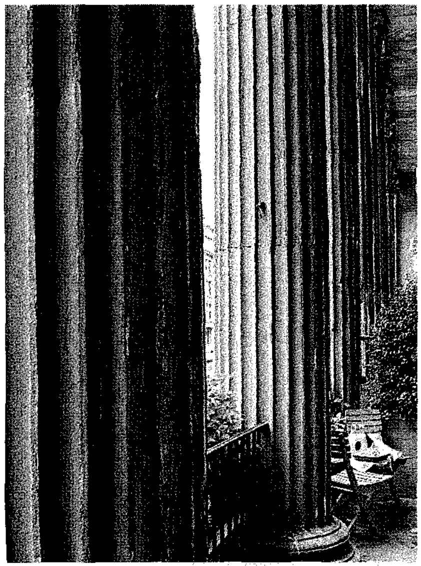


Restoration Drama

The Colonnade building—a wreck with a bold-faced past—takes a step into the twenty-first century, with a modern, easy (and dog-friendly) interior.

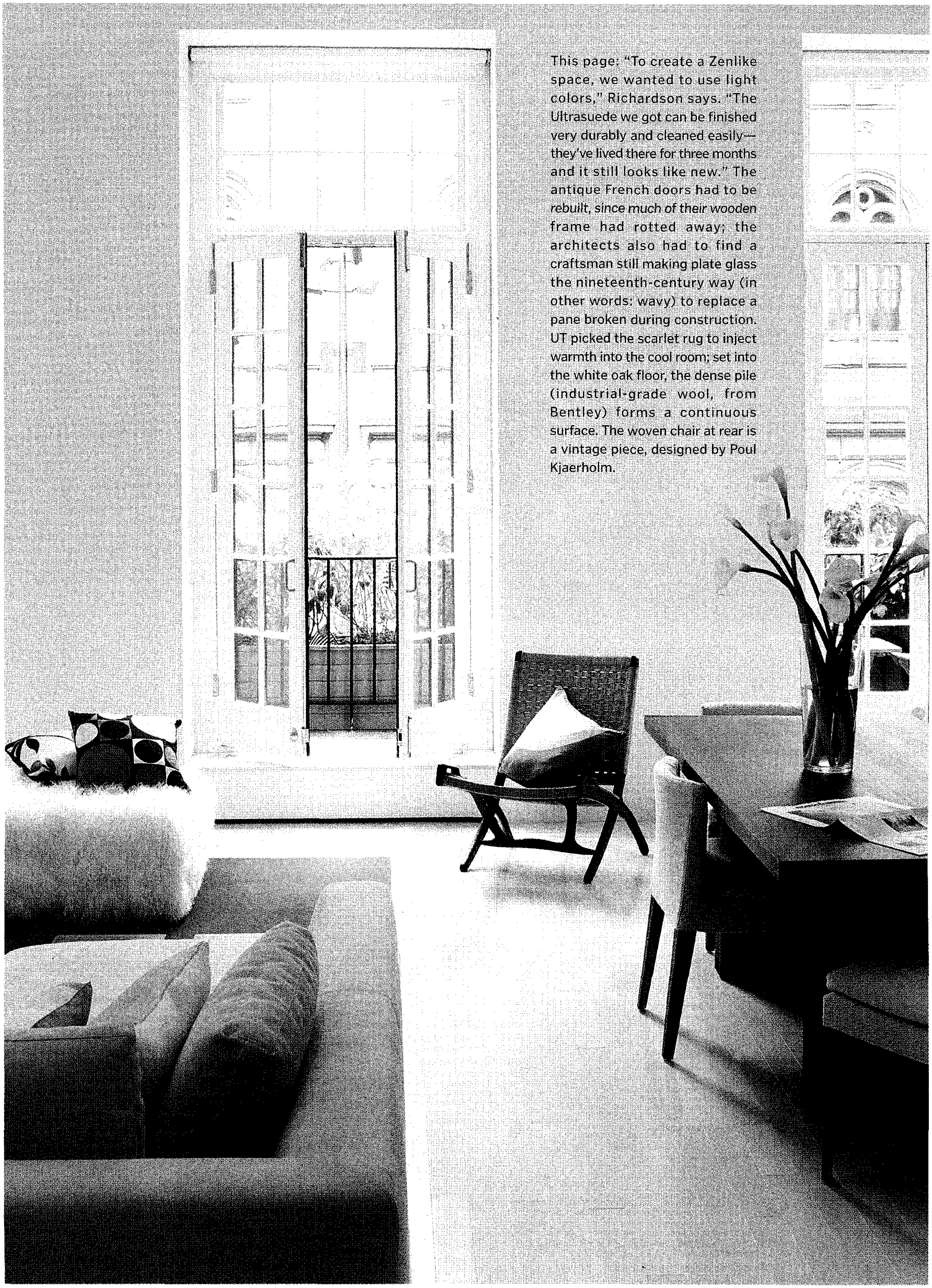


Living in a landmark building like Colonnade Row may sound romantic—after all, the residences, built in 1833, once housed Cornelius Vanderbilt, Washington Irving, and William Makepeace Thackeray. But that imposing Neoclassical façade hid an elegant mess. When architects Clarissa Richardson and Heidar Sadeki, of UT, were called to renovate this duplex, they found floors that canted right like the deck of a ship, French doors that were crumbling to dust. Even the marble fireplace was falling apart. UT held on to the mantelpiece as a totem of the building's grand past, but stripped the rest to its bones, creating a smooth, streamlined space. They kept the bedroom small and gave the bathroom—fitted with two oversize lilac tubs—a glass wall, to integrate it into the living space (yes, the glass turns opaque). The other design challenge was accommodating the owners' two diminutive and obsessively loved dogs. Wherever possible, the architects kept things soft and grounded—low sofas, leather steps, rubberized stair treads. They've designed for man's best friend, without compromising their luxurious, ultramodern version of Zen. That's an idea that works in any era.

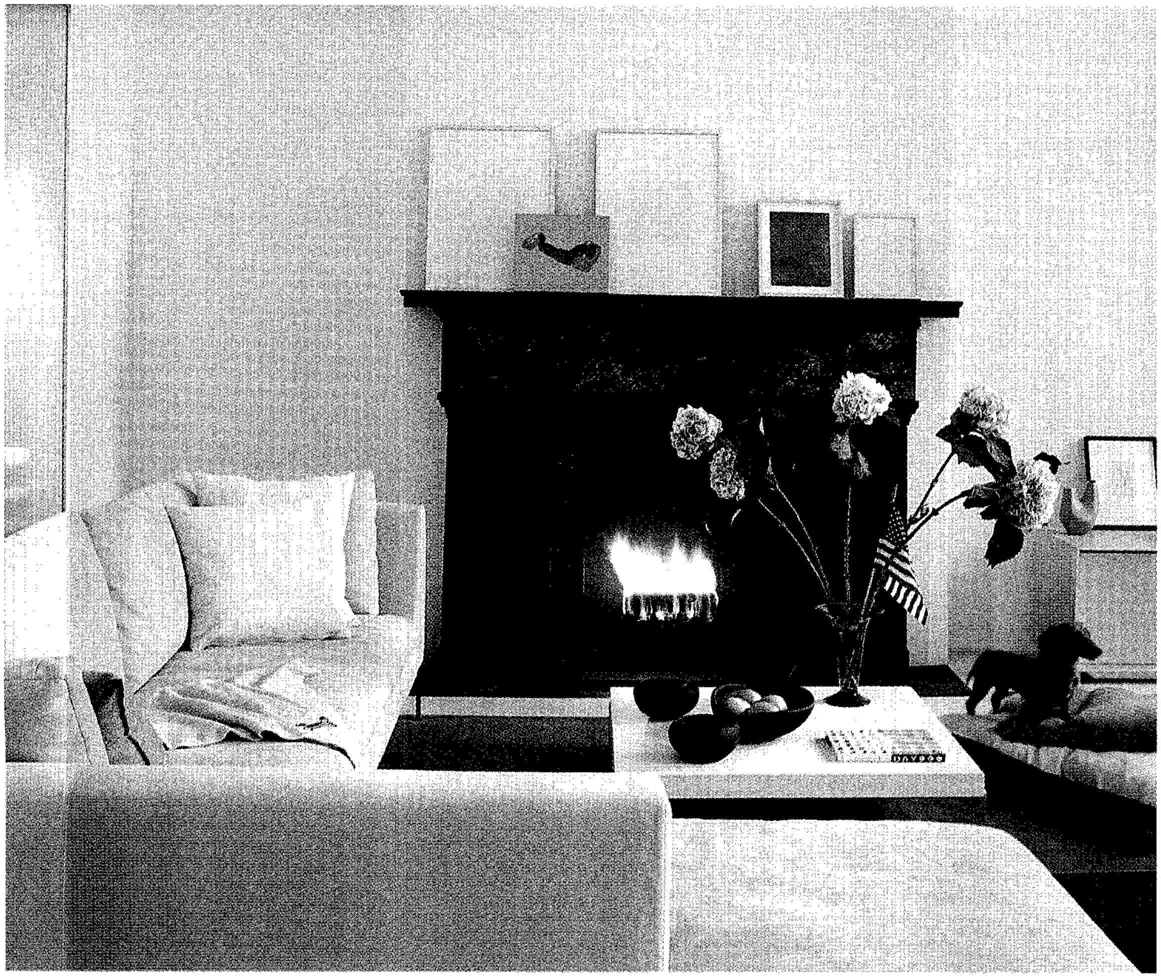


Left and above: Colonnade Row is landmarked, so even the simplest gray wooden window boxes had to be approved by the Landmark Commission.

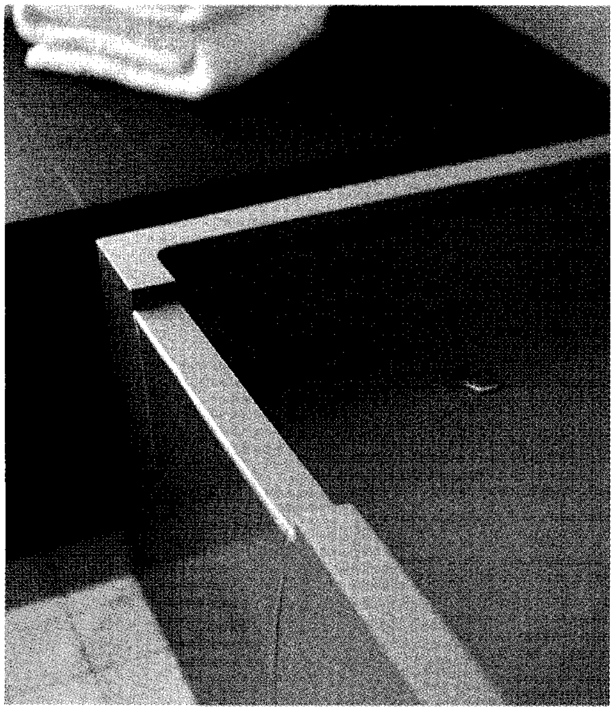
PHOTOGRAPHED BY ANDREW BORDWIN



This page: "To create a Zenlike space, we wanted to use light colors," Richardson says. "The Ultrasuede we got can be finished very durably and cleaned easily—they've lived there for three months and it still looks like new." The antique French doors had to be rebuilt, since much of their wooden frame had rotted away; the architects also had to find a craftsman still making plate glass the nineteenth-century way (in other words: wavy) to replace a pane broken during construction. UT picked the scarlet rug to inject warmth into the cool room; set into the white oak floor, the dense pile (industrial-grade wool, from Bentley) forms a continuous surface. The woven chair at rear is a vintage piece, designed by Poul Kjaerholm.



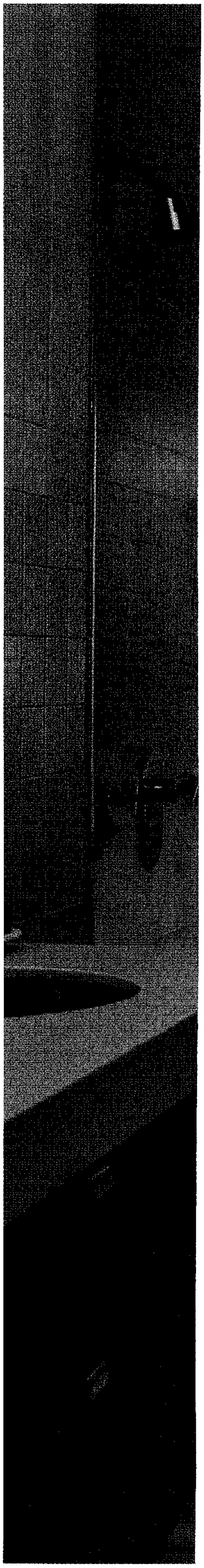
"We wanted to combine a natural palette, of limestone, wenge, and slate, with the synthetic—lilac and seagrass Corian."

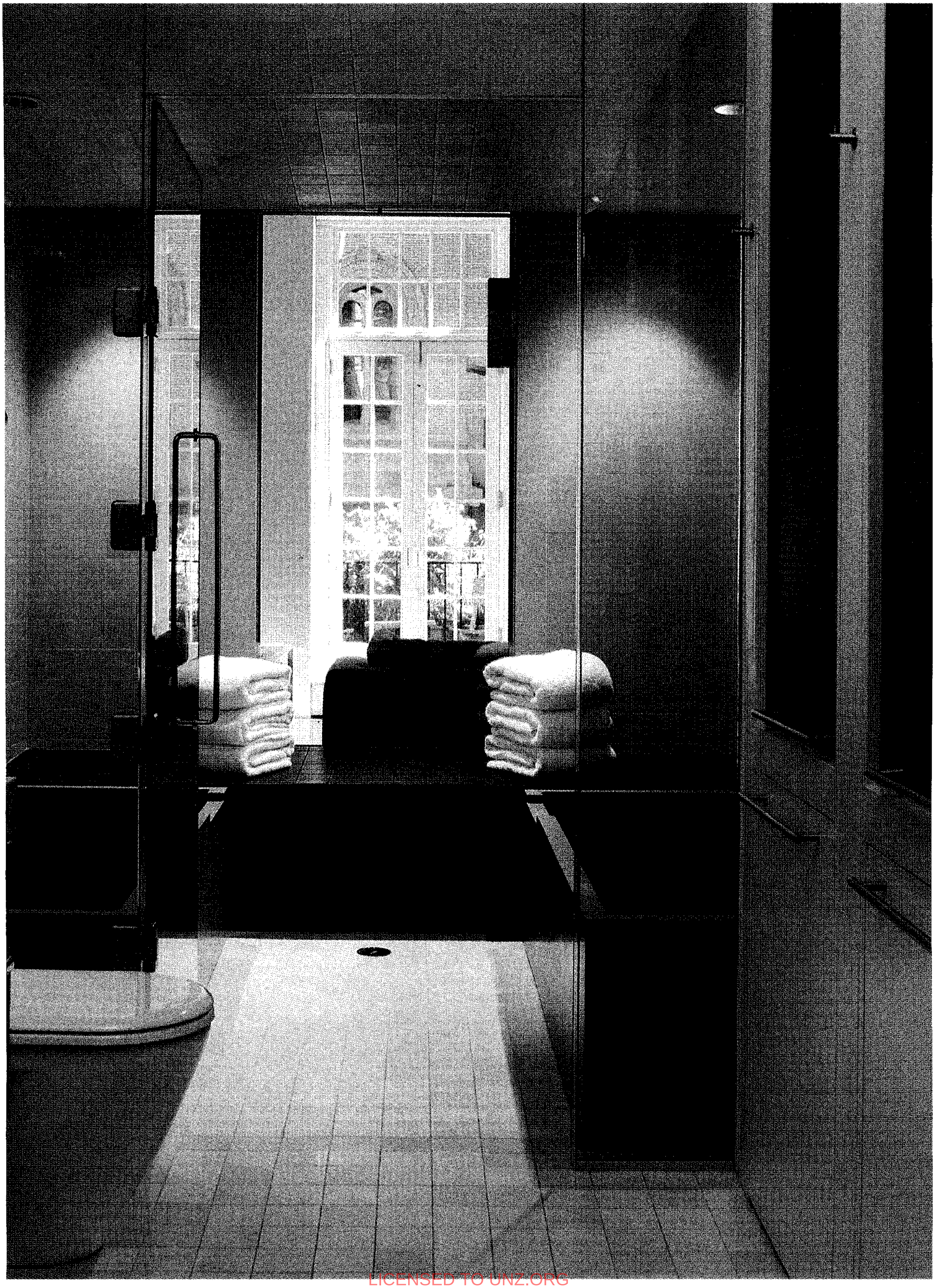


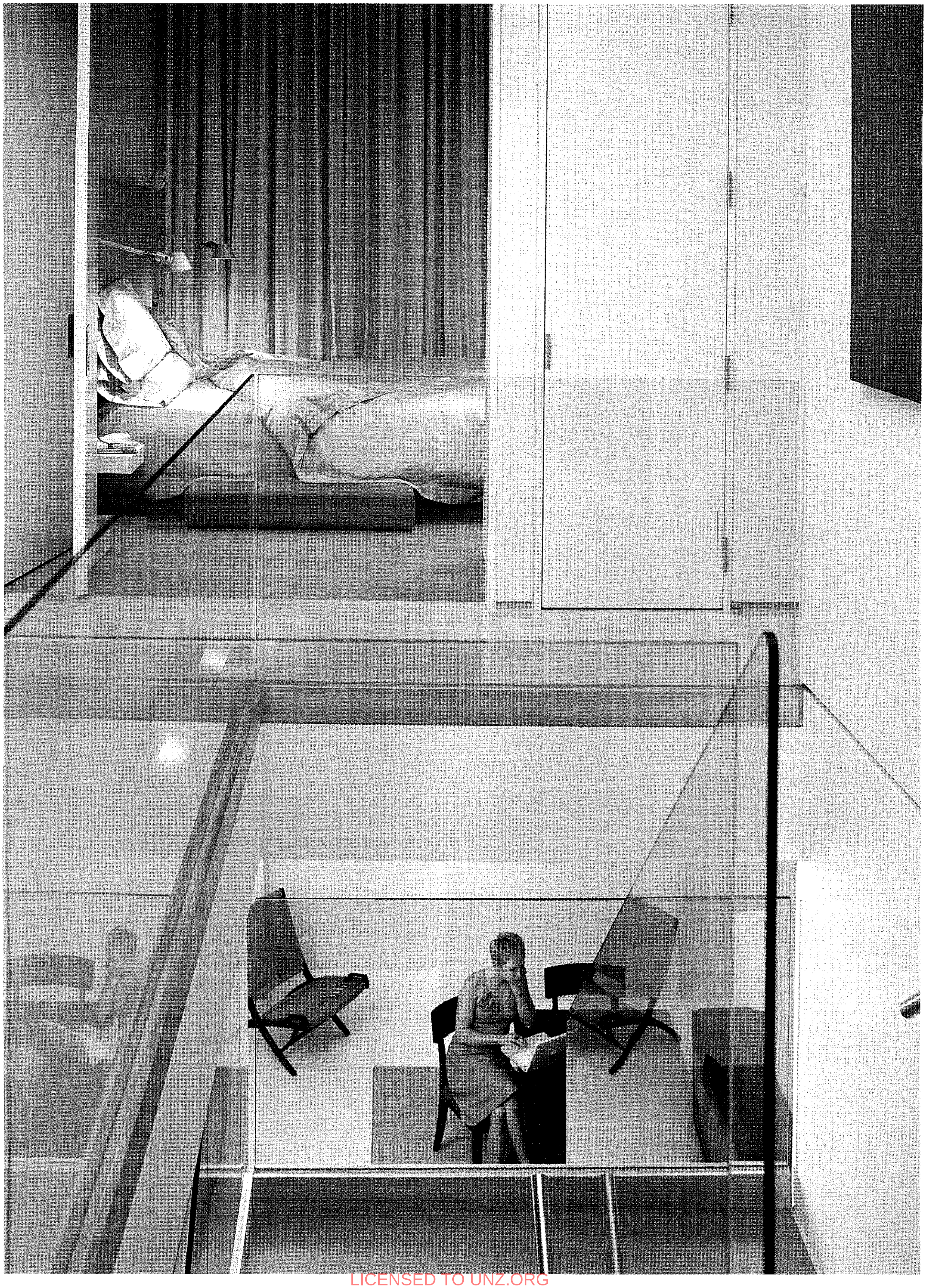
Top: The onyx fireplace, black with a gold fleck, needed an all-new interior, as the stone inside had crumbled away with age. The low-lying B&B Italia sofas were selected with the dogs' short legs in mind. Heavy black ceramic bowls, from Troy, weigh down the lacquer-and-chrome coffee table, also B&B.

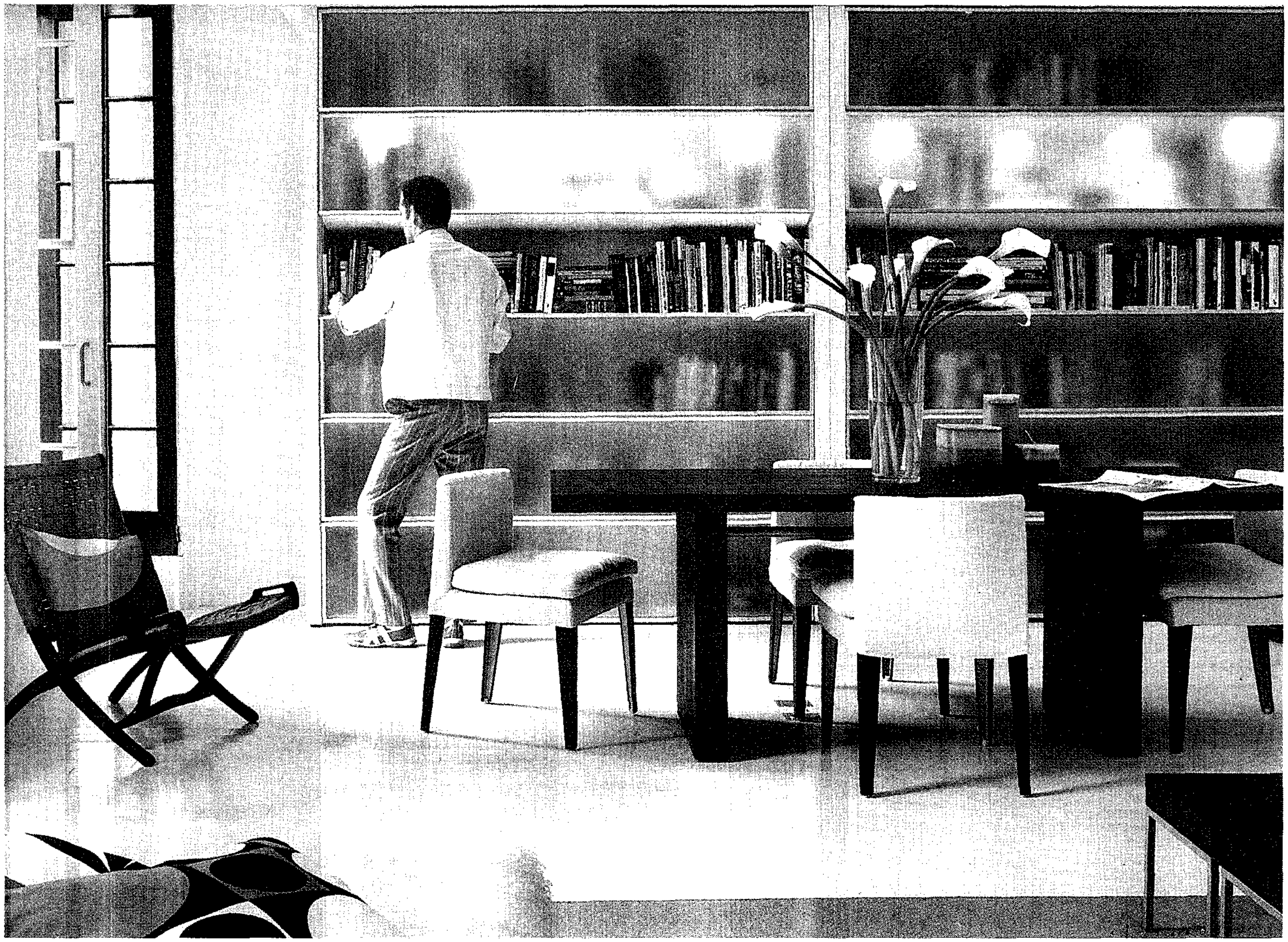
Right: UT's clients wanted a bathroom big enough for a party. "It's definitely the room they hang out in the most," Richardson says. It's equipped with his-and-hers tubs, his-and-hers showers, and a black slate bench big enough to recline on. The French limestone-tiled space looks onto the living room through a window fitted with electronic glass—it goes from clear to opaque at the flick of a switch. The sink and the two tubs are made of Corian, the former in seagrass, the latter in lilac.

Left: Inspired by Japanese baths, UT made the tubs extra deep and cut an overflow slot for a waterfall effect. The floor is slanted so that all the water goes to a central drain.





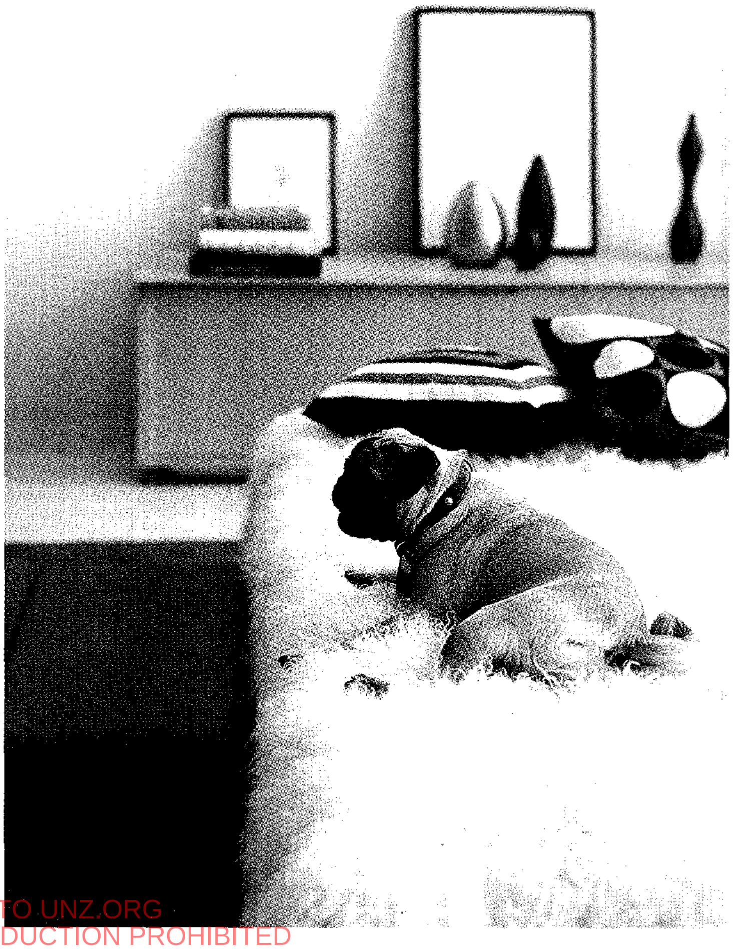




Left: The staircase pops up like a display case in the center of the apartment, enabling a double-decker view of the master bedroom and the dining room. "We wanted it to be like a floating object in the space," says Richardson, visible below. The banisters are three eight-inch-thick glass panes; the steps have a particularly low rise, to accommodate the dogs, and are wrapped in forgiving industrial rubber. For the small but cozy master bedroom, UT custom-designed the bed, upholstered in taupe Ultrasuede—the dogs got a custom Ultrasuede step to match. The polished curtain, at rear, is a Covington polyester lined with blackout material to increase the cocoonlike feel. The sheets are Ralph Lauren.

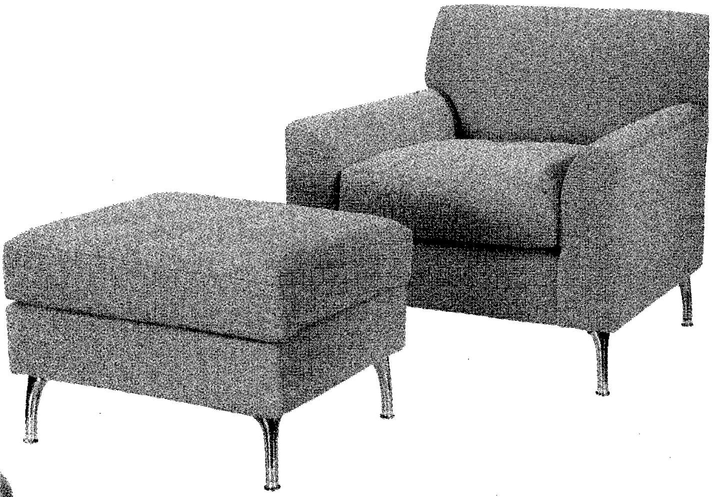
Above: The wenge wood chairs and table, both by B&B Italia, make a workstation: Hidden underneath the table are outlets for DSL. UT chose B&B bookshelves with frosted-glass doors. Lighting is built into the cases, silhouetting their contents and providing a cool glow.

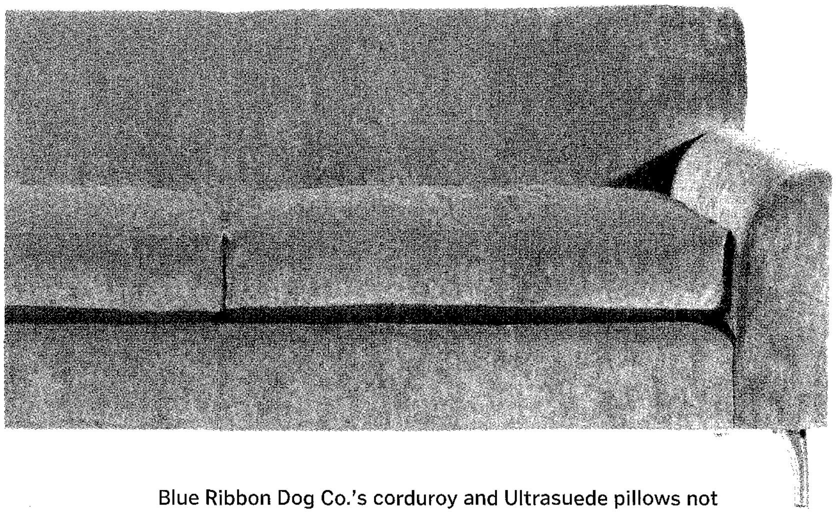
Right: Every UT project features a Mongolian-lamb ottoman, available on their Website (www.utarchitecture.com). For assistance getting on it, the dogs can rely on custom-made garnet leather steps. The graphic throw pillows are from Troy; the credenza, at rear, is B&B Italia—the architects fit the base of the cabinet with a stainless-steel strip to prevent the dogs' toys from getting trapped.



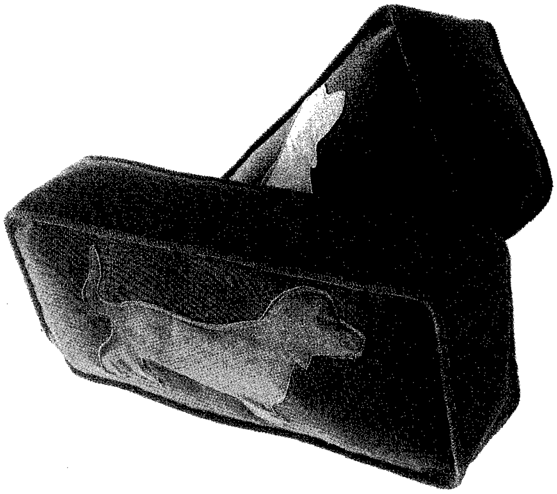
The Look for Less

BY RIMA SUQI

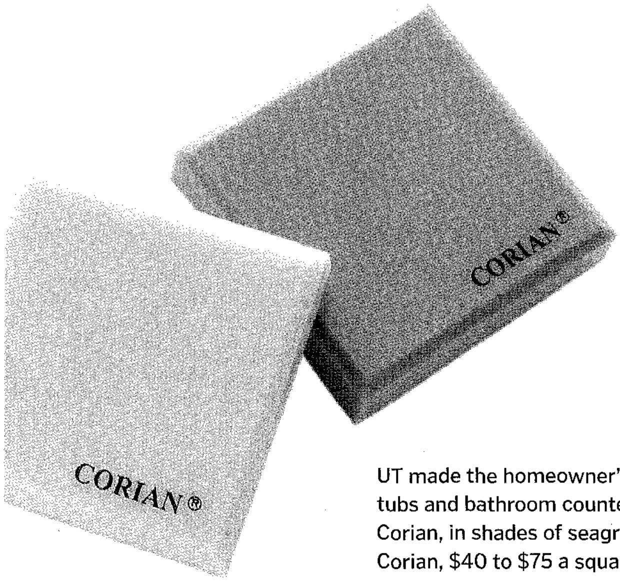




The sofa and the armchair of the moment have steel legs, a sleek body—and a high price tag. Mitchell Gold's version costs less without costing you any style. Sharon sofa, $1,500 to $2,300 (in fabric) or $3,600 to $5,300 (in leather). Sharon chair, $1,000 to $1,400 (fabric) or $1,800 to $2,600 (leather). Order at ABC Carpet & Home or through www.mitchellgold.com.

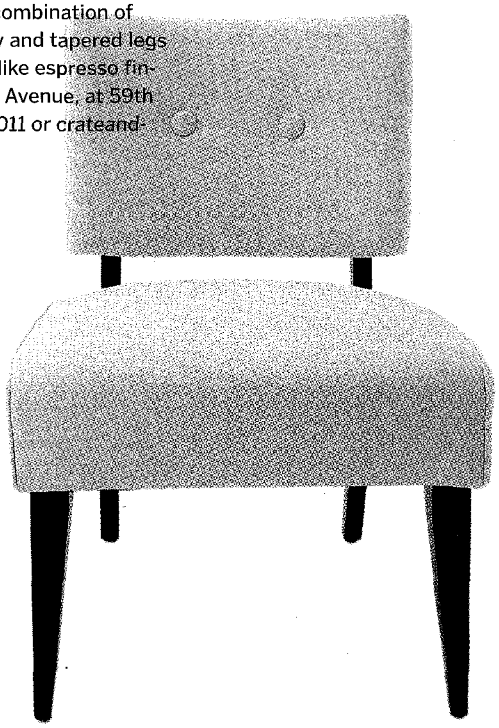


Blue Ribbon Dog Co.'s corduroy and Ultrasuede pillows not only feature cute pups, they are also the same size as the ubiquitous "step pillows" used to help them get a leg up on to the furniture. $75 at Fetch (43 Greenwich Avenue; 212-352-8591).



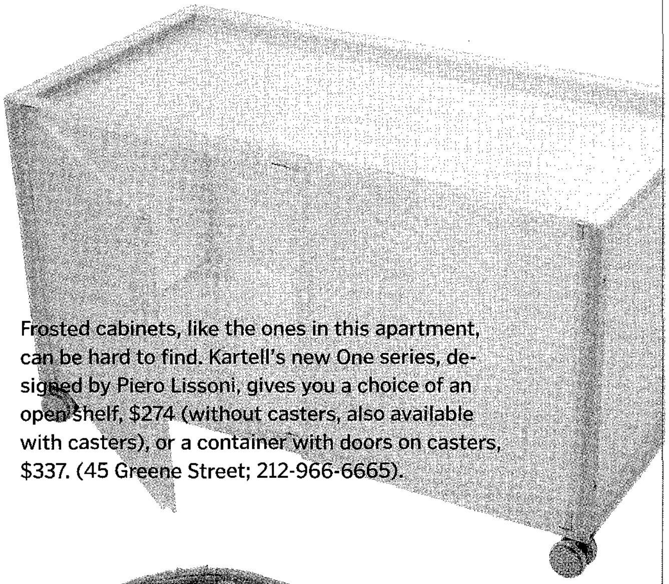
UT made the homeowner's matching tubs and bathroom counters out of Corian, in shades of seagrass and lilac. Corian, $40 to $75 a square foot, installed (www.corian.com).

The Decor chair ($499 at Crate & Barrel) is a great combination of creamy upholstery and tapered legs in a wenge-wood-like espresso finish. (650 Madison Avenue, at 59th Street; 212-308-0011 or crateandbarrel.com).

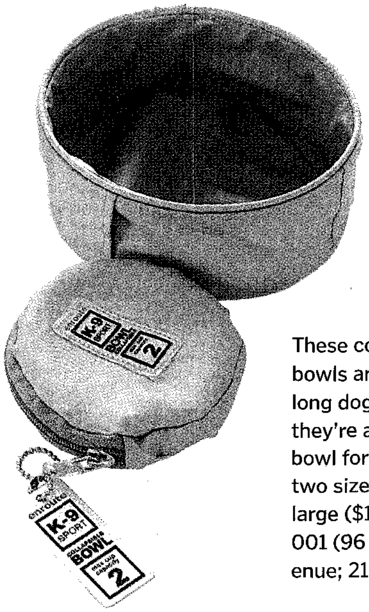


PHOTOGRAPHED BY
ANTONIS ACHILLEOS

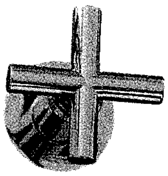
Right: In the downstairs space, UT added a fireplace made from one solid sheet of black marble, a contemporary commentary on the antique mantel upstairs. The B&B Italia dining table is a larger version of the one upstairs; the wenge chairs are upholstered in a rust-red wool. The gray wool curtain hides the ultimate modern guest room: a Murphy bed.

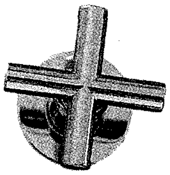


Frosted cabinets, like the ones in this apartment, can be hard to find. Kartell's new One series, designed by Piero Lissoni, gives you a choice of an open shelf, $274 (without casters, also available with casters), or a container with doors on casters, $337. (45 Greene Street; 212-966-6665).

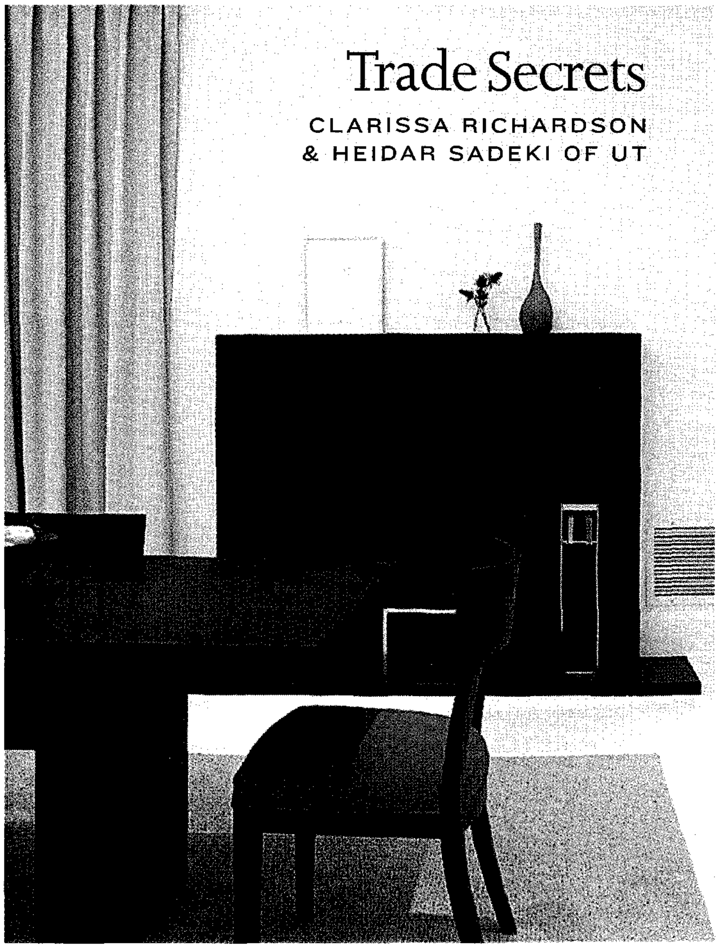


These collapsible dog bowls are lifesavers on long dog walks. Unzipped, they're a heat-sealed PVC bowl for water or food. In two sizes: small ($16) and large ($18), both at Flight 001 (96 Greenwich Avenue; 212-691-1001).





The bathroom in this apartment is undeniably sexy. So are the fixtures: Tara by Dornbracht. They're available in polished chrome (shown, about $704) and other finishes that ratchet the price up to $1,215 (800-774-1181).



Trade Secrets

CLARISSA RICHARDSON & HEIDAR SADEKI OF UT

Pleasing the animals: Pets—particularly small dogs—need flooring that their paws can grip. Industrial-grade carpet is ideal. If this doesn't work for you, a runner for ball-catching sessions that can be rolled up and stored is a great alternative. And when choosing upholstery, avoid roughly woven fabrics. Paws will get stuck in them, and they'll be destroyed in no time.

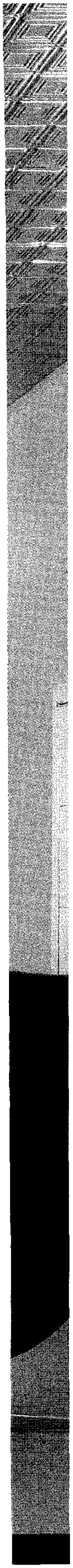
Coping with a small space: Keep the palette neutral and monotone: whites, pale warm grays, or canvas. Color can be added—if you want it—through the accessories, like towels. To make a small apartment seem bigger, use furniture and artwork sparingly. And if you can, knock all the walls down. The only thing we'd enclose is the bathroom.

Before you renovate: Get your material palette down first—is the finished overall look, for example, marble with gold? Envisaging that palette will save you from costly mistakes later on and keep the price of the job down. Also, think about how you want to live—do you want your TV in the bedroom, in the living room, or no TV at all? People take those questions for granted. But they set the mood for the overall space.

Carpet: Patterson, Flynn & Martin (979 Third Avenue, Suite 632; 212-688-7700). They have an enormous range. A lot of times we're looking for more wacky things, and if they don't have it, they will find it.

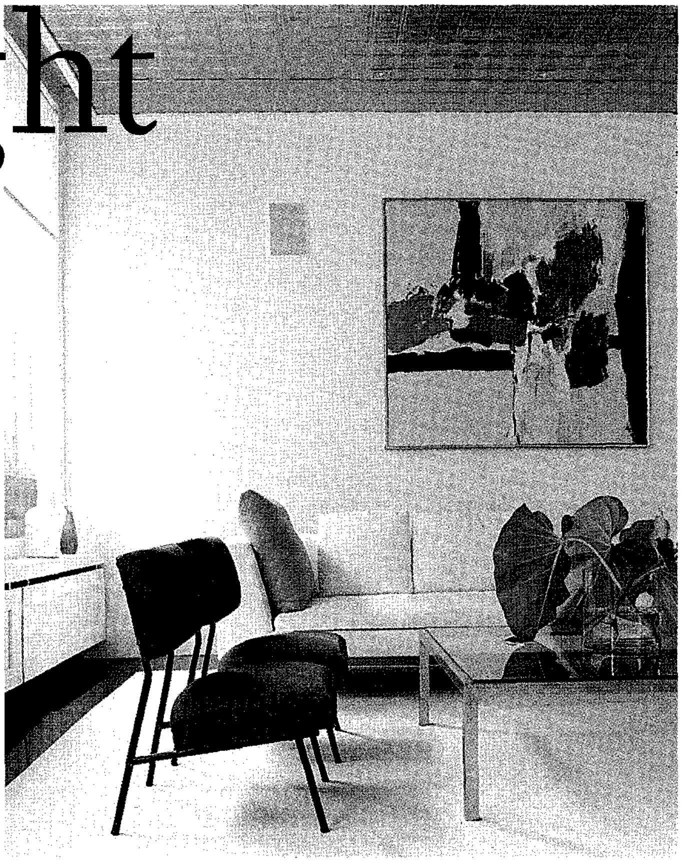
Fabric and upholstery: Kravet (979 Third Avenue, Suite 324; 212-421-6363) has everything from the very traditional to unusual synthetics. They stock Sensasuede, an Ultrasuede line from Japan. We do all our upholstery through Benchmark (300 Dewitt Avenue, Brooklyn; 718-257-4707, extension 21). For curtains, we use Jo-Vin (94-23 Jamaica Avenue, Queens; 718-441-9350).

Furniture and design stores: Definitely IKEA for kitchen cabinetry and built-in closets. Their kitchen department is great. Target carries very cool homeware. And we *love* Troy (138 Greene Street; 212-941-4777).



How to let light into a long, dark loft? Cover it in materials that shine.

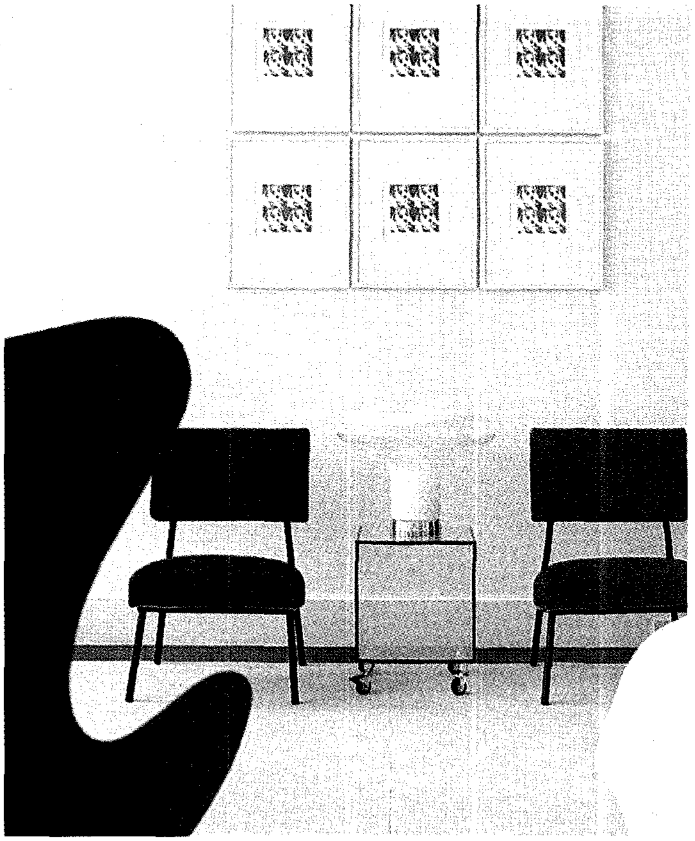
Bright Idea



YOU'D NEVER KNOW IT, BUT THIS 1,400-square-foot Village loft used to be, literally, a black hole. Dark, dank, with an eighties-era sleeping platform, holes in the floor, an unspeakable bathroom. "Absolutely not one thing stayed there," says interior designer Bruce Bananto, "except an old door covered in aluminum, on slides, that opened onto a brick wall." Bananto, of Bananto Hedjazi, kept the door because it suited his directive: getting light to the center of the 75-foot-long space, using only materials that shine and shimmer. He quickly sheathed the ceiling in panels of pressed tin, left unpainted; he covered the ratty floor in plywood stained a rich black-brown and waxed to a high sheen. Laminated glass, translucent with a green cast, now hides a view of an ugly building in back, and gives the master bath both daylight and privacy. The bathroom, in fact, is the only walled room in the house—Bananto strung the other necessities in a wide-open row: a stainless steel kitchen, a desk tucked behind a lacquered door, a cool, curtained bedroom. The light, once scarce, now literally bounces from room to room. Proving that no apartment has to be left in the dark.

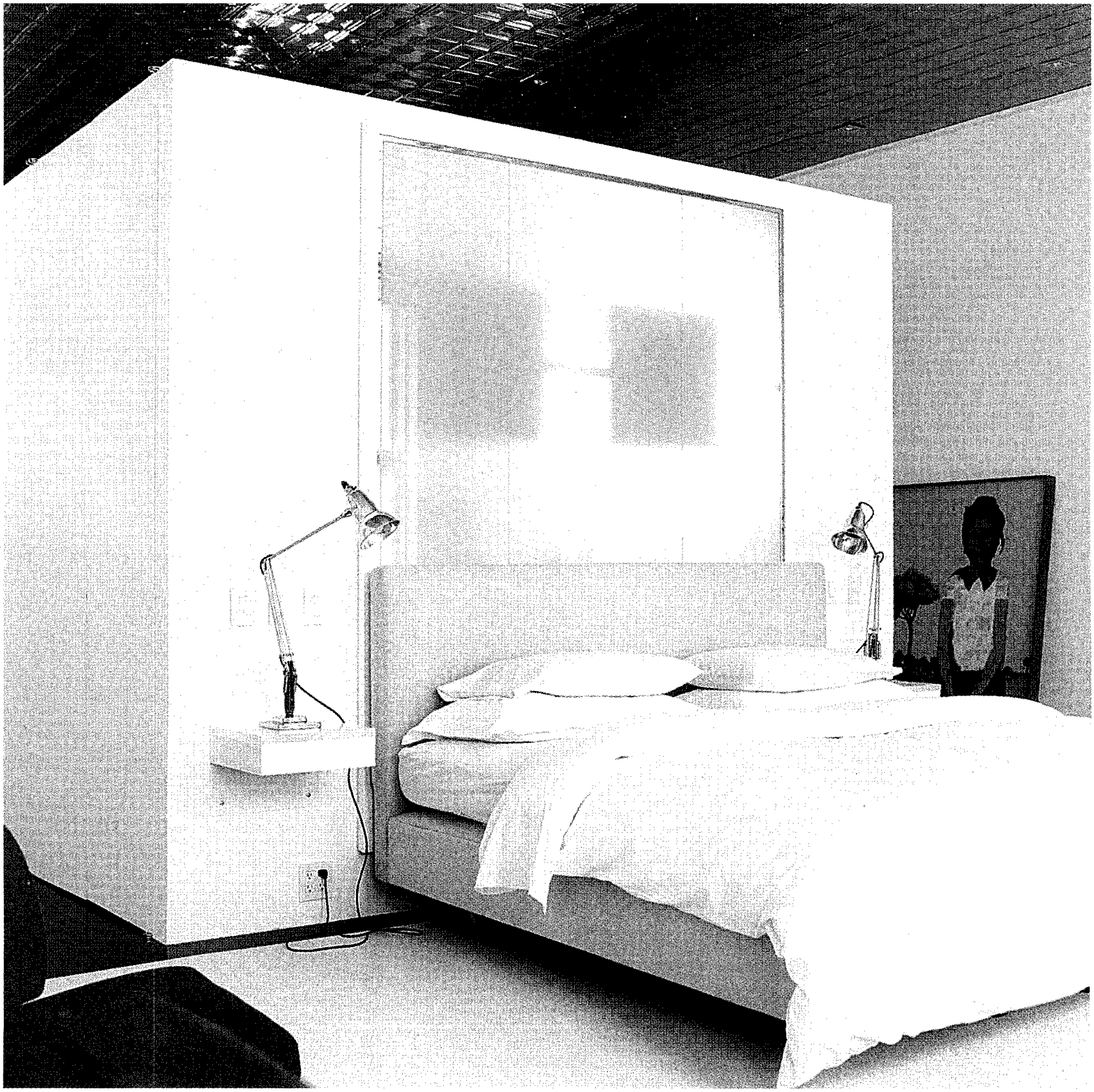
Left: Bananto grounded the brilliant whiteness of the apartment with carefully chosen splashes of color. Two new blue wool Arne Jacobsen Egg chairs from Knoll and a yellow wool IDS ottoman focus the media room (which can be divided from the rest of the apartment by a floor-to-ceiling gray wool curtain). Bananto designed the globelike lamp, piecing together two glass half-spheres with a metal circlet. On the walls, four squares of sky-blue paint stand in for art (and windows). Above: In the living room, two red épinglé-covered Pierre Guariche chairs set off the sweeping white wool sofas from B&B Italia. The orange cushions, also from B&B, exactly match client Andy Katz's 1959 Kyle Morris canvas, unearthed from storage after the apartment came together. Bananto designed the new-style Parsons table, replacing wood with glass and stainless steel. "Anything glass tends to look lighter," he says.

PHOTOGRAPHED BY
PIETER ESTERSOHN



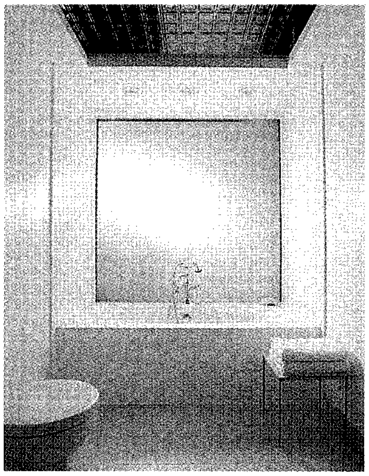
Right: Two more Guariche chairs add a shot of color to the bedroom. They flank a Jensen-Lewis glass table, which holds a reproduction sixties "Lesbo" lamp, from Artemide. Above the chairs, Bananto collected digitally altered color Xeroxes of a photograph of his puppy, Windsor. "The arrangement was more important than the actual subject matter," he says. The rug here, as throughout the apartment, is Bolon. "You can literally mop it," says Bananto. "It's everything you want from sisal but a bit more mod-looking."

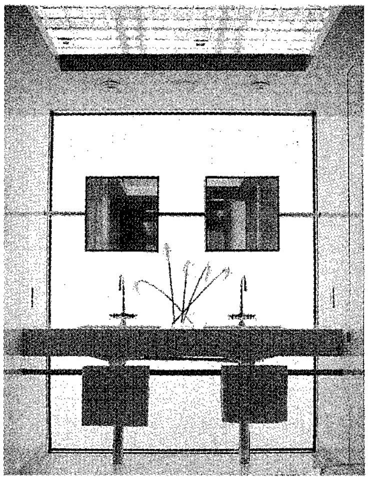
Below: New Bertoia chrome stools stand at attention in the stainless-steel kitchen. Bananto tucked all the dish storage into the Corian-topped island, behind lacquered doors. Stainless-steel Ikea cabinets were fitted between the Jenn-Air downdraft range and Miele dishwasher. The hanging *lamps are reproduction utility lamps from Halophane, fitted* with high-powered 600-watt halogen bulbs, since the kitchen is far from the windows.



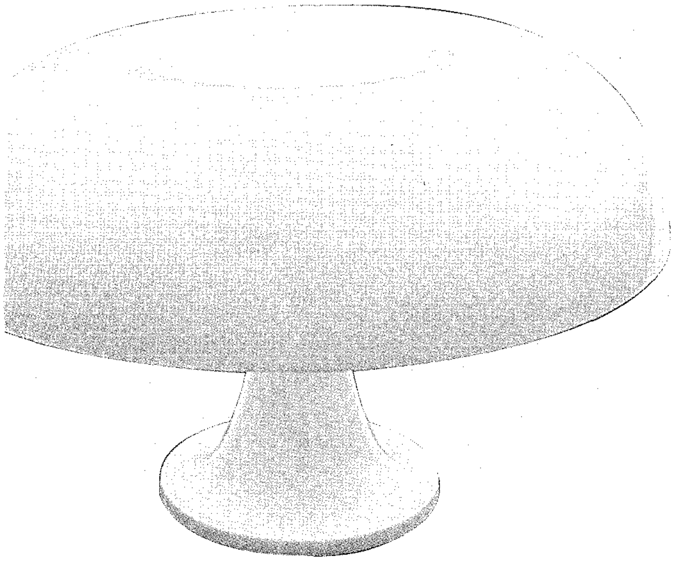
Above: Bananto custom-designed the bed, which features a natural linen-covered headboard that rests against the bathroom's glass wall; the fabric is from Rogers & Goffigon, the linen sheets from Nancy Koltes. The equally light bedside tables are stainless steel, painted white with automobile paint, and fitted with Plexiglas covers to bounce more light. He found the thirties chrome anglepoise lamps in Paris at Fiftease.

Right: A Sheetrock cube in the center of the living space, Katz's bathroom is open to the metal ceiling above and is glass-walled on two sides. Bananto specified custom-cut twenty-inch limestone tiles and a "Glacier White" Corian sink and tub. The faucets are from the Bowery, designed for industrial use; Bananto had the mirrors custom-made by a metalworker. They pivot for shaving and have hidden backlighting for the evening. "A backlit wall always makes people look better," Bananto says.

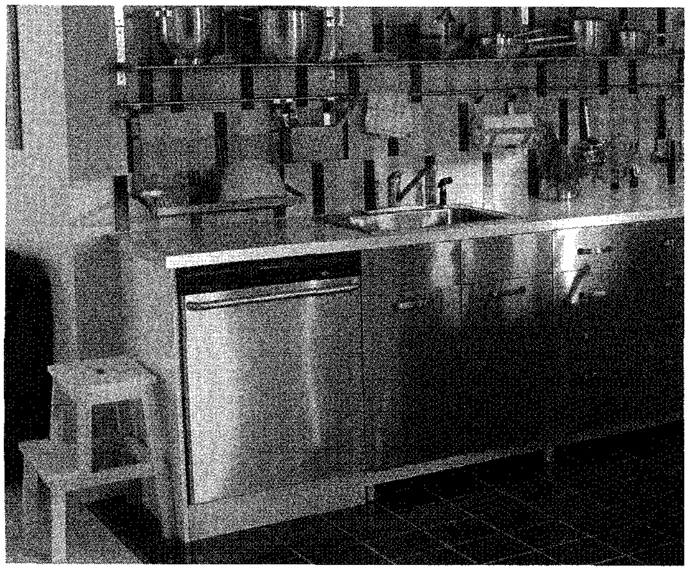




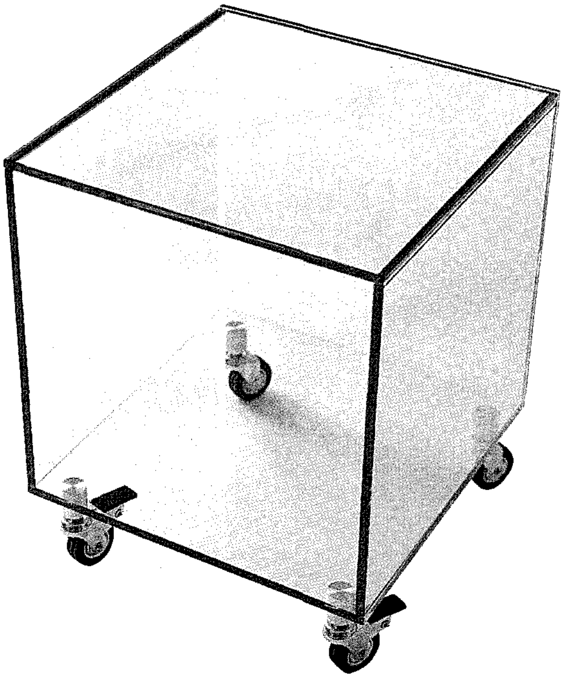
The Look for Less



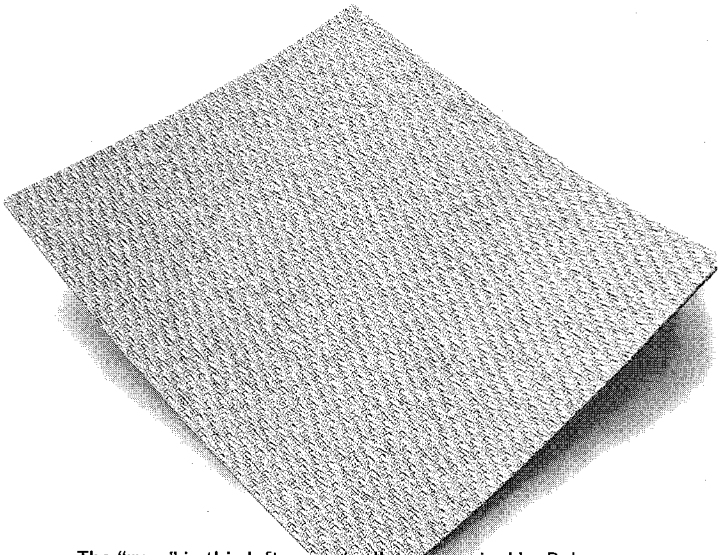
Artemide's Nesso lamp is a less-breakable but equally chic alternative to this homeowner's glass lamp. Also available in orange. $290 at the Museum of Modern Art SoHo (81 Spring Street; 646-613-1367).



The supersleek look of stainless-steel kitchens can be cost-prohibitive. Ikea to the rescue! This Akurum kitchen, with Numerär stainless-steel doors, is $3,995 as shown (800-434-4532 or www.ikea.com).



Commitment-phobes will love this glass cube table, which can be wheeled around at will. $350 at Jensen-Lewis (89 Seventh Avenue, at 15th Street; 212-929-4880).

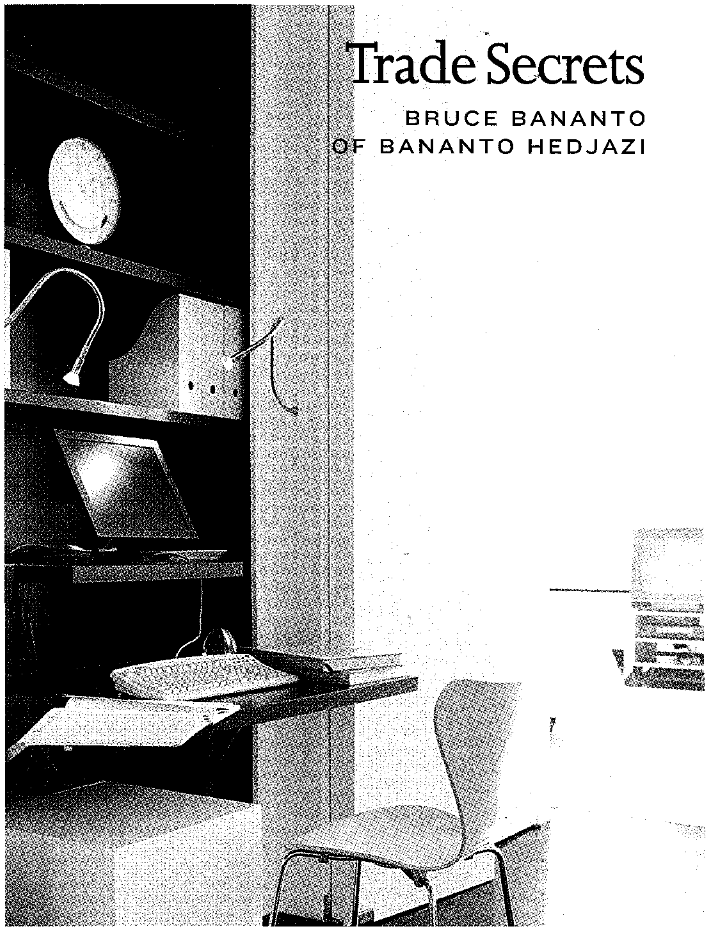


The "rugs" in this loft are actually woven vinyl by Bolon. It comes in a rainbow of colors and patterns. Shown here in plain cream, $33 a square yard at Carpet Resources (37 West 39th Street; 212-302-1113).

PHOTOGRAPHED BY ANTONIS ACHILLEOS

Trade Secrets

BRUCE BANANTO
OF BANANTO HEDJAZI



Right: The perimeter of the bathroom cube is lined with storage, including this clever work island, equipped with a Jacobsen bentwood Ant chair from Knoll. For lighting, Bananto found halogen bulbs and adjustable arms on Canal Street and had a metalworker assemble them.

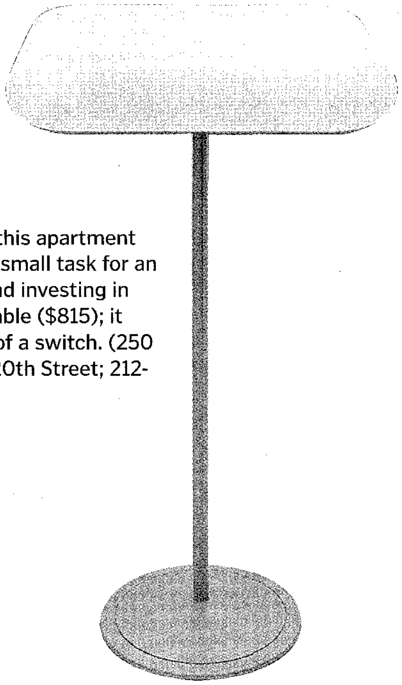
Getting around a small space: I think lighter, neutral colors are easier in small New York apartments. The key is to choose the carpet and matting first—that's the basis for everything. Then the curtains, and lastly the upholstery. The floor typically should be a bit lighter than the upholstery and the curtains—it makes things look lighter, airier, gives you more volume. With fabrics, get variety in the texture rather than in the color. Most products from Rogers and Goffigon (979 Third Avenue, Suite 1718; 212-888-3242) are great; they have a terrific texture palette.

Furniture worth investing in: I'm always on the lookout for a few designers: Pierre Guariche (which is not easy to find in New York), Arne Jacobsen, Jean Prouve, Florence Knoll. Too much of this kind of thing is not a good idea, however—it can get themey. I like old pieces that are tattered a bit. I always worry about a showroom sort of look.

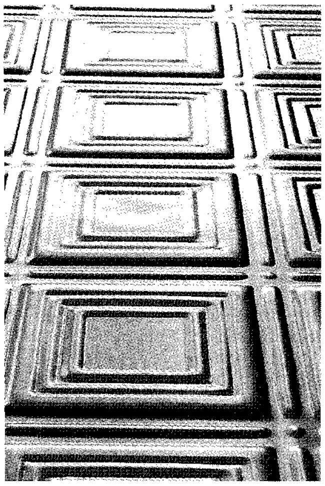
Storage: Everyone comes with a lot of junk, but it should be concealed architecturally, in closets and built-in cabinets; otherwise, you end up with a lot of pieces of furniture, like bookshelves. There's a very inexpensive wire-basket system called Alfe that you can buy at Bed Bath & Beyond. They work great and can be fit inside any closet.

Fixtures: The Lower East Side has many good sources for glass and people working in metal. 200 Supply Corp. (200 Bowery; 212-925-1017) is a terrific restaurant-supply company that specializes in plumbing fixtures, industrial kitchens. You just have to be patient. You have to dig through piles of stuff to get to that piece. Design Source (115 Bowery; 212-274-0022) is a great company for hardware. The big sheets of laminated glass were from East Side Glass on Chrystie Street (201 Chrystie Street; 212-674-8355); the windows came from Skyline Windows (625 West 130th Street; 212-419-3000).

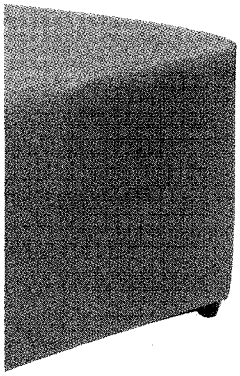
Paint: I buy paint at Janovic Plaza—it carries everything. I usually go for gloss lacquer, which has a thick, shiny finish.



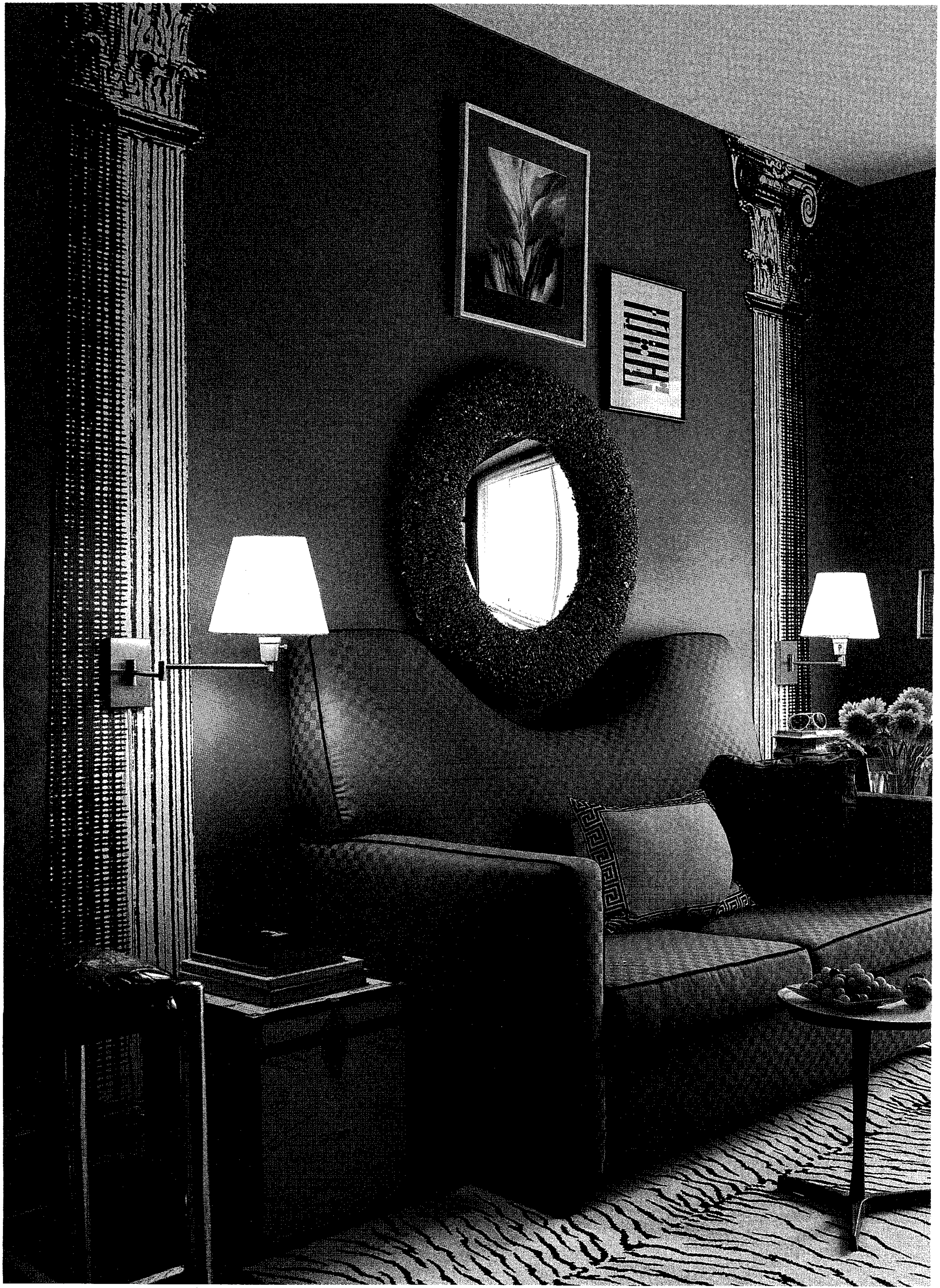
The bedside shelves in this apartment can be illuminated—no small task for an amateur. We recommend investing in Lignet Roset's Bianca table ($815); it lights up with the flick of a switch. (250 Park Avenue South, at 20th Street; 212-375-1036.)



A fabulous source for tin ceiling panels is Standard Tinsmith & Roofer Supply (183 Chrystie Street; 212-674-2240). It has 28 panel designs to choose from, plus matching molding. Prices start at $19 for a two-by-four-foot panel ($34 for a two-by-eight). Shown here, No. 204, six-inch Multiple plate.

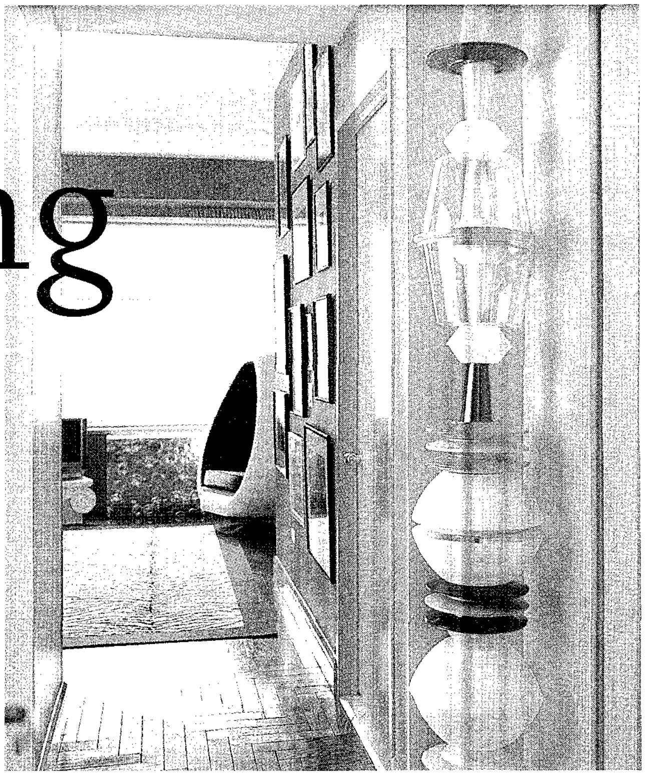


Mitchell Gold's Pete ottoman is big enough to be used as a coffee table. In a variety of fabrics ($530 to $795) or leathers ($1,000 to $1,400), through www.mitchell-gold.com or special-order at ABC Carpet & Home.

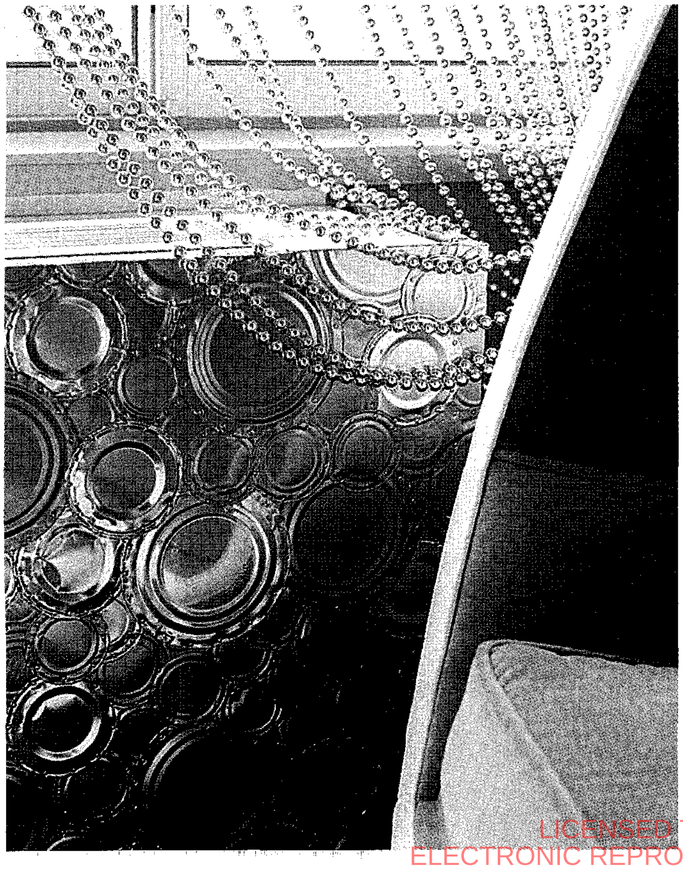


Papaya King

A tiny Trump box gets the tropical treatment—
an invigorating coat of orange.



INTERIOR DESIGNER MATTHEW WHITE KNEW there was a simple way to ease the Miami–New York transition for his old friend Jorge Vargas: Just add orange. White drenched Vargas's 300-square-foot Trump Place rental a Tropicana hue, earning it the nickname "the Papaya." "People are intimidated by strong color in small spaces," White says. "But you only have one shot to say something. If you're going to paint it white, you've given up your shot." Vargas, the makeup supervisor of Broadway's *Aida*, got the apartment painted between shows, while Los Angeles–based White hit the local fleas, searching for furniture with Pop Art flavor to complement the cartoon color. He struck gold with a Saarinen-esque but unpedigreed ball chair, lining the interior in chic lime velvet. A notions shop provided strings of iridescent beads, which White cut into a Ziegfeld-worthy window curtain. Xeroxes of classical columns gave the brand-new apartment some architectural detail. Vargas asked for only one thing: "I told Matthew I need a touch of animal somewhere." White picked a synthetic white tiger rug—"very Siegfried & Roy"—soft enough for an afternoon nap. "As you walk up to his building when everyone's lights are on, you can see this glowing orange room," says White, who now wishes his own Manhattan pied-à-terre was a little more à l'orange. "I keep thinking, *The poor neighbors—they don't know what they're missing*."

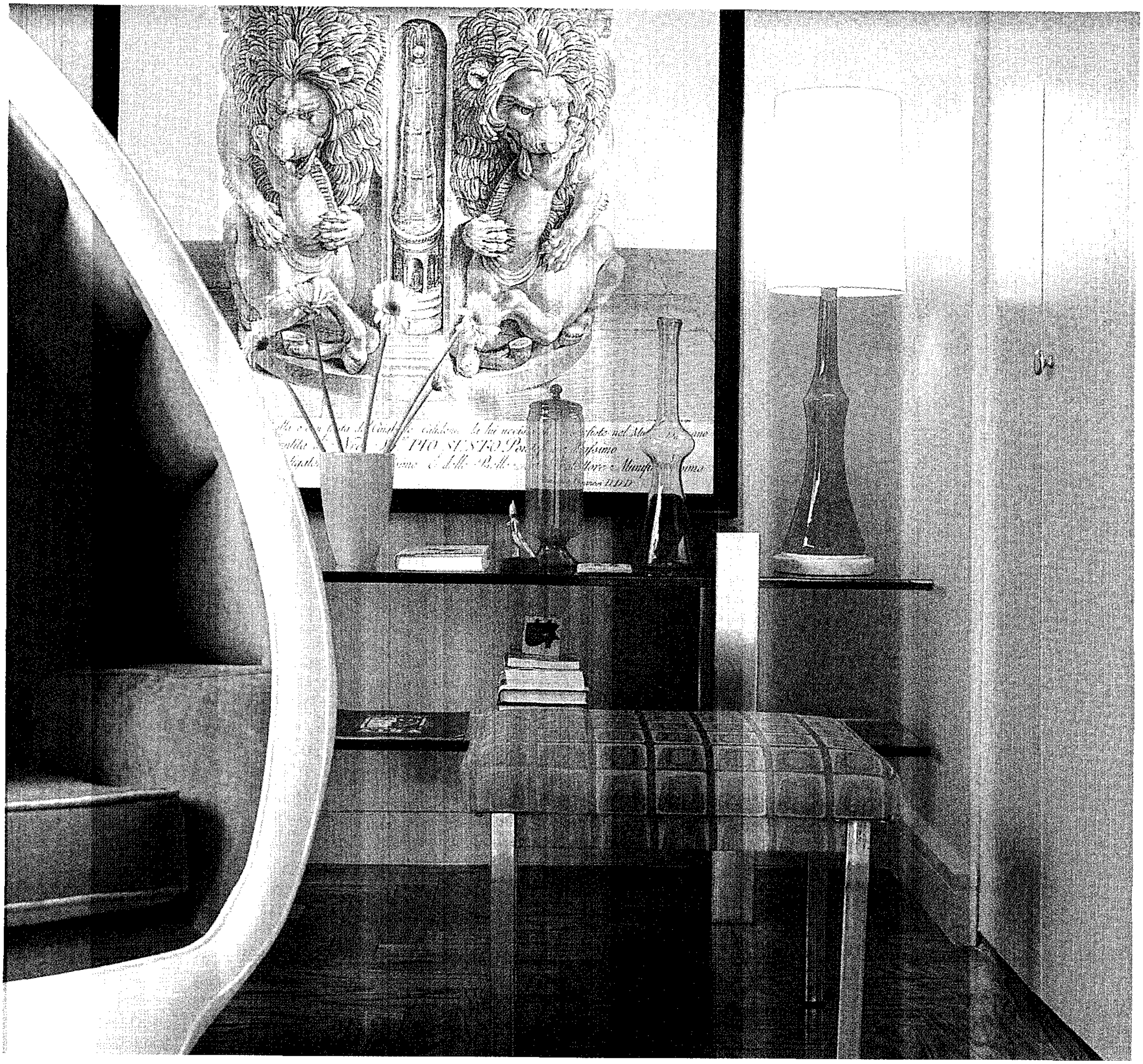


Far left: White custom-designed the sofa—which pulls out to serve as Vargas's bed—to fit the mirror's curve. "Because the space is so small, a daybed would take up too much room," White says. "I wanted him to be able to have friends over for a drink." Artist Clare Graham, another old friend of White's, fashioned the mirror out of 17,000 pop-tops strung together with wire; the whole surface ripples in the breeze like a metallic pelt. Knock-off swing-arm lamps anchor two columns—cribbed from an eighteenth-century engraving and Xeroxed to a gargantuan scale—to the wall. "These make the ceiling look taller," White says. He bought synthetic white tiger off the bolt and had it bordered in a strip of flame-colored carpet.

Above: White shopped Crate & Barrel for Pop-hued plastic picnicware, and Graham strung them into a dangling column. White found the ball chair (at rear) at a junk store in Pomona, California, and replaced the seventies blue *faux*-fur upholstery with fresh white vinyl and lime velvet from Pindler & Pindler.

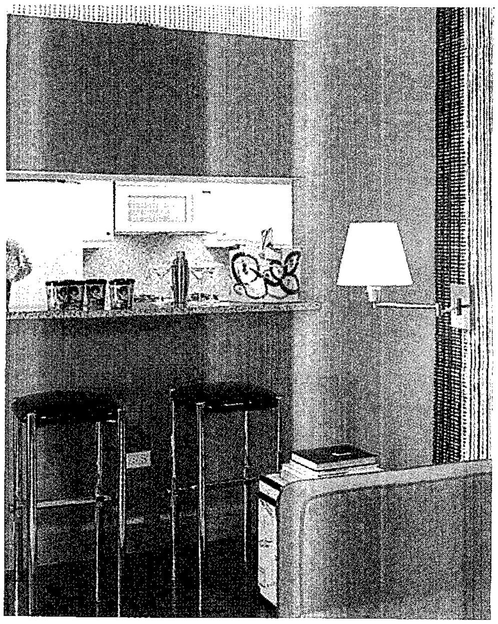
Left: Graham created another artwork to disguise the radiator—a bubbling trompe l'oeil piece made from tin-can lids. Plastic beads, cut to length and strung on a curtain rod, cover Vargas's unfortunate view of Lincoln Towers.

PHOTOGRAPHED BY
JOSHUA McHUGH



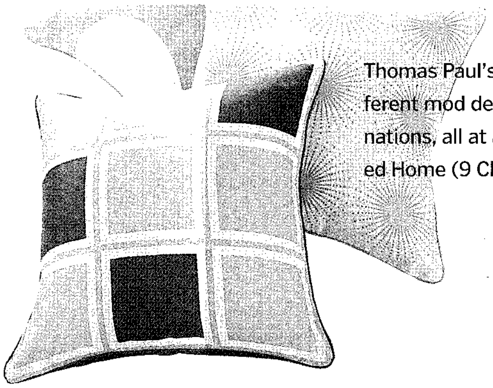
Above: White designed the silver-leaf-and-glass bookcase to augment thrift-store finds like this ottoman, re-covered in a sixties print from Diamond Foam & Fabric in L.A. The print behind is another Xerox—a Piranesi engraving blown up to seven feet and framed in black wood. The vases and lamp are also sixties glass, chosen for their warm colors.

At right: "The odd light shaft over the kitchen bar is, in my mind, really ugly," says White. "But by putting in the curtain of beads we lost very little light and were able to make a visual joke out of it." He left the unattractive but practical granite kitchen countertops, adding $20 chrome stools he re-upholstered in black vinyl. On the end of the counter, a black-and-white ceramic box, found at a thrift store, pops against the orange.



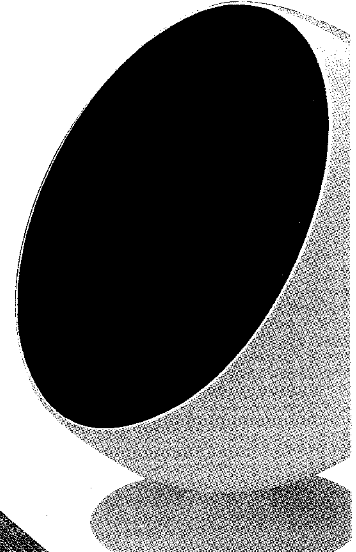
The Look for Less

Thomas Paul's silk throw pillows feature thirteen different mod designs, in a choice of twelve color combinations, all at a modest price. $60 each at Amalgamated Home (9 Christopher Street; 212-255-4160).

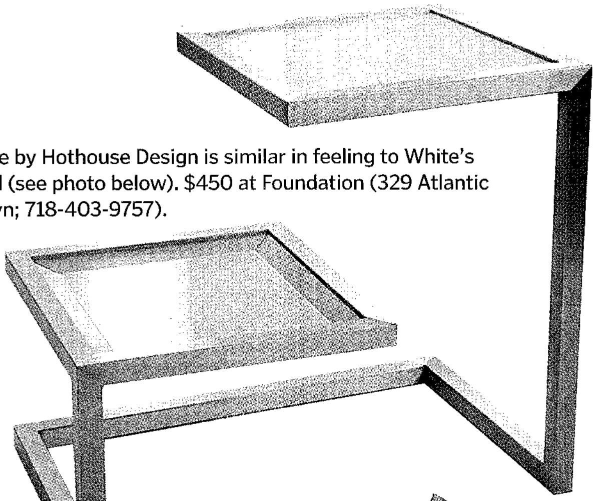


Mohawk Home's black-and-white zebra-pattern five-by-eight-foot rug mimics the one on Vargas's floor. It's $249 (800-553-1734).

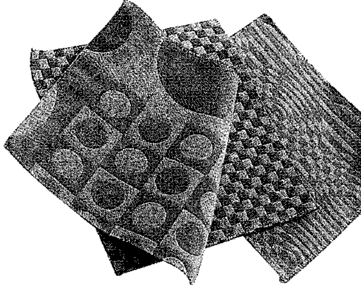
It's not inexpensive but it's the real thing: Eero Aarnio's Ball Chair ($3,950) is still in production and can be test-driven at Gallery M2L (215 East 58th Street, second floor; 212-832-8222).



This bilevel table by Hothouse Design is similar in feeling to White's flea-market find (see photo below). $450 at Foundation (329 Atlantic Avenue, Brooklyn; 718-403-9757).



The Maharam brothers are reproducing funky fabrics by Alexander Girard and Verner Panton. The collection is $75 to $85 a yard at Moss (146 Greene Street; 212-226-2190 or www.mossonline.com).



Trade Secrets

MATTHEW WHITE

Letting in the light: I prefer everything on dimmers so one can read when one wants but then lower the lights for parties. Avoid overhead lights or anything that shines in one's eyes. Lighting stores are tricky because whether they are high-end or low-end they *all* are filled with horrible designs. In lighting, as with many things, the simple choices are what will often do the trick. In general, the more decorative, the more I run screaming in the other direction.

Covering flaws: Every apartment has an architectural faux pas or two, mostly caused by items we need: pipes, radiators, poorly placed windows and doors. Sometimes a well-placed folding screen can do wonders to help mask those offending elements. In this case, the air conditioner–radiator under the window was a hideous but highlighted feature in the room. The tin-can screen turns it into a work of art.

Playing with color: New York requires color because the light in the city is so gray. My favorite paint is Benjamin Moore. I always, *always* buy quarts of the colors I think I want to use. Then I slap samples on the walls before making the final choice. I'm often surprised by how I respond to my selections.

Rugs: Nothing pulls together a room like the right rug. In oddly proportioned rooms, this often means something custom—a simple bound carpet or sisal matting can be a great affordable choice; any good carpeting store can do that for you. I also love needlepoint and Tibetan-style rugs, depending on the application. The mistake I see so often is that the rug is too small—little patches of rugs often make small spaces seem smaller. In general I prefer sixteen-to-eighteen inches of the floor to show around the room. This lets you know it's not wall-to-wall, but still pulls the room together.

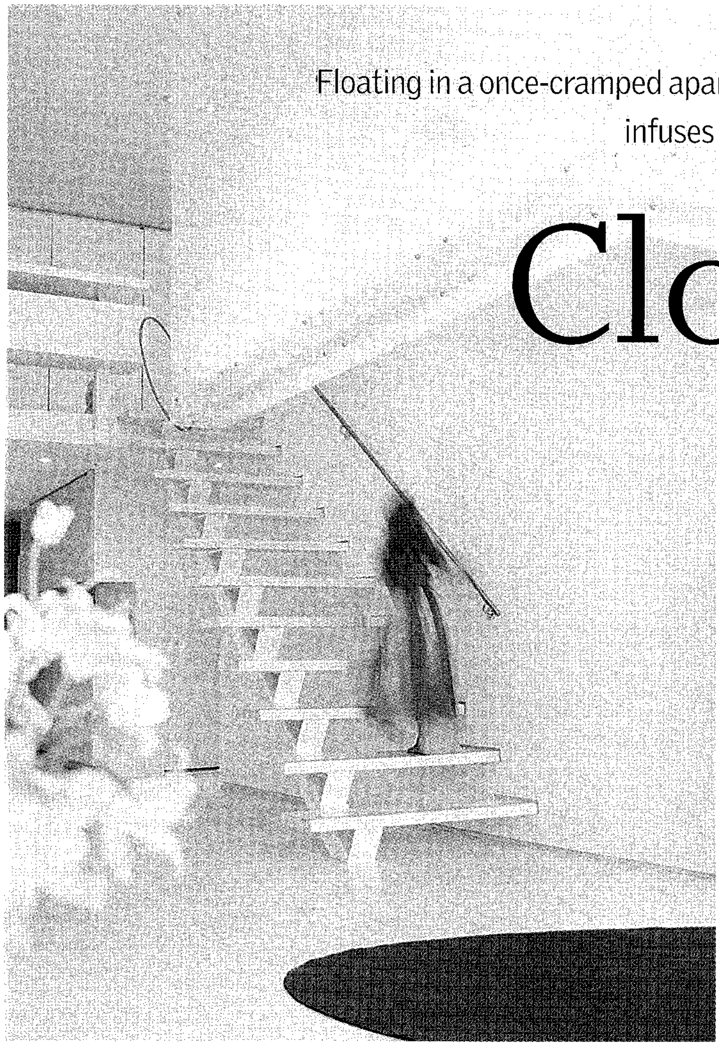
Antiques stores: For classic small pieces, I like Hoffman Gampetro Antiques (1050 Second Avenue; 212-758-1252). I also do a lot of shopping at Christie's—getting the catalogs is my great luxury. I love shopping without leaving home.

Chain stores: Crate & Barrel, Pier 1, Ikea—they all do a great job, but I buy one or two items and get out. I don't want to buy someone else's overall aesthetic. We went to Fishs Eddy on Broadway and 77th one day and bought dishes and glassware and cheap silverware and stuff. Jorge came to New York with literally two suitcases.

PHOTOGRAPHED BY ANTONIS ACHILLEOS

Floating in a once-cramped apartment, a quirky glowing room infuses the space with sunny warmth.

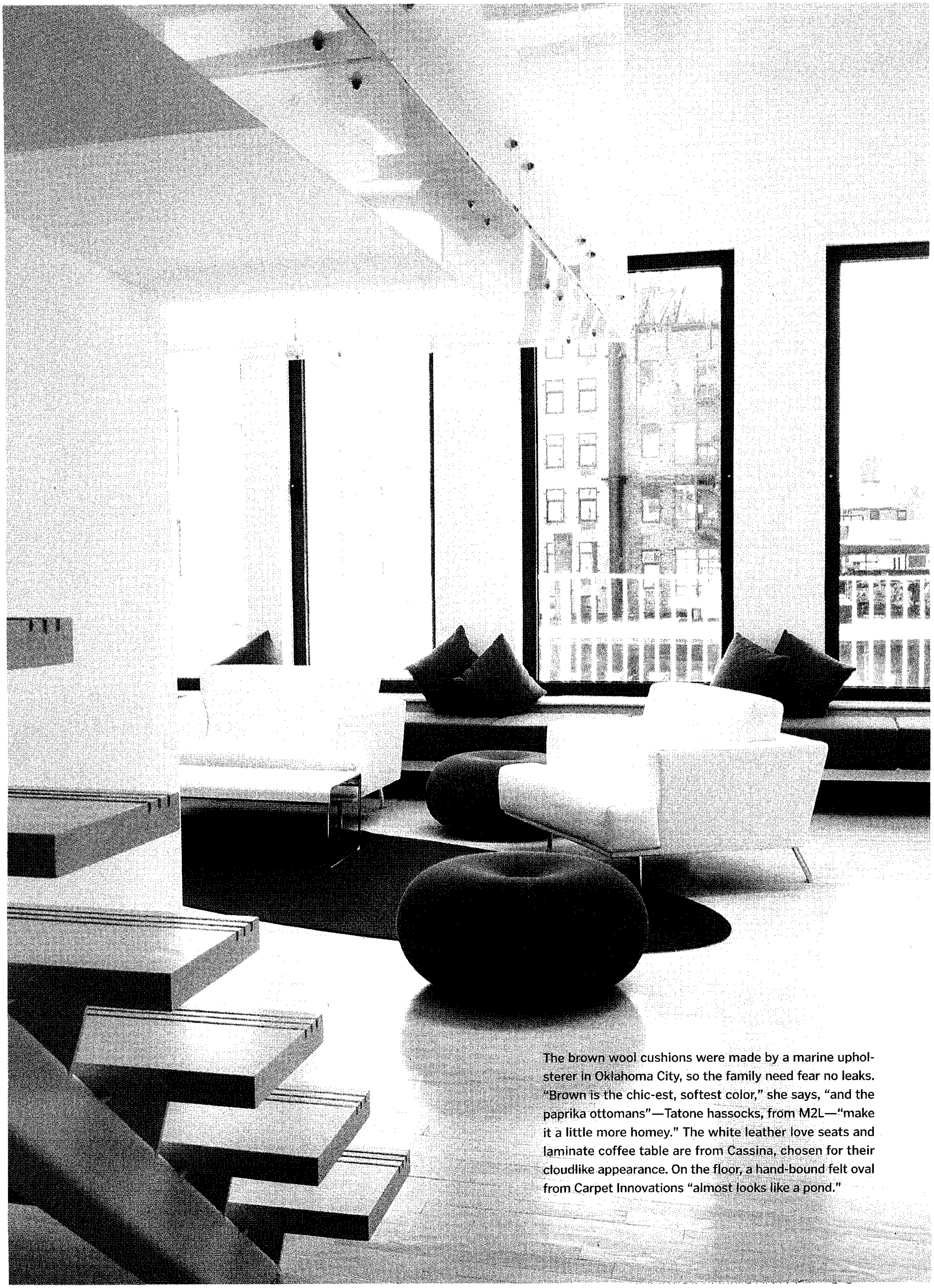
Cloud Nine



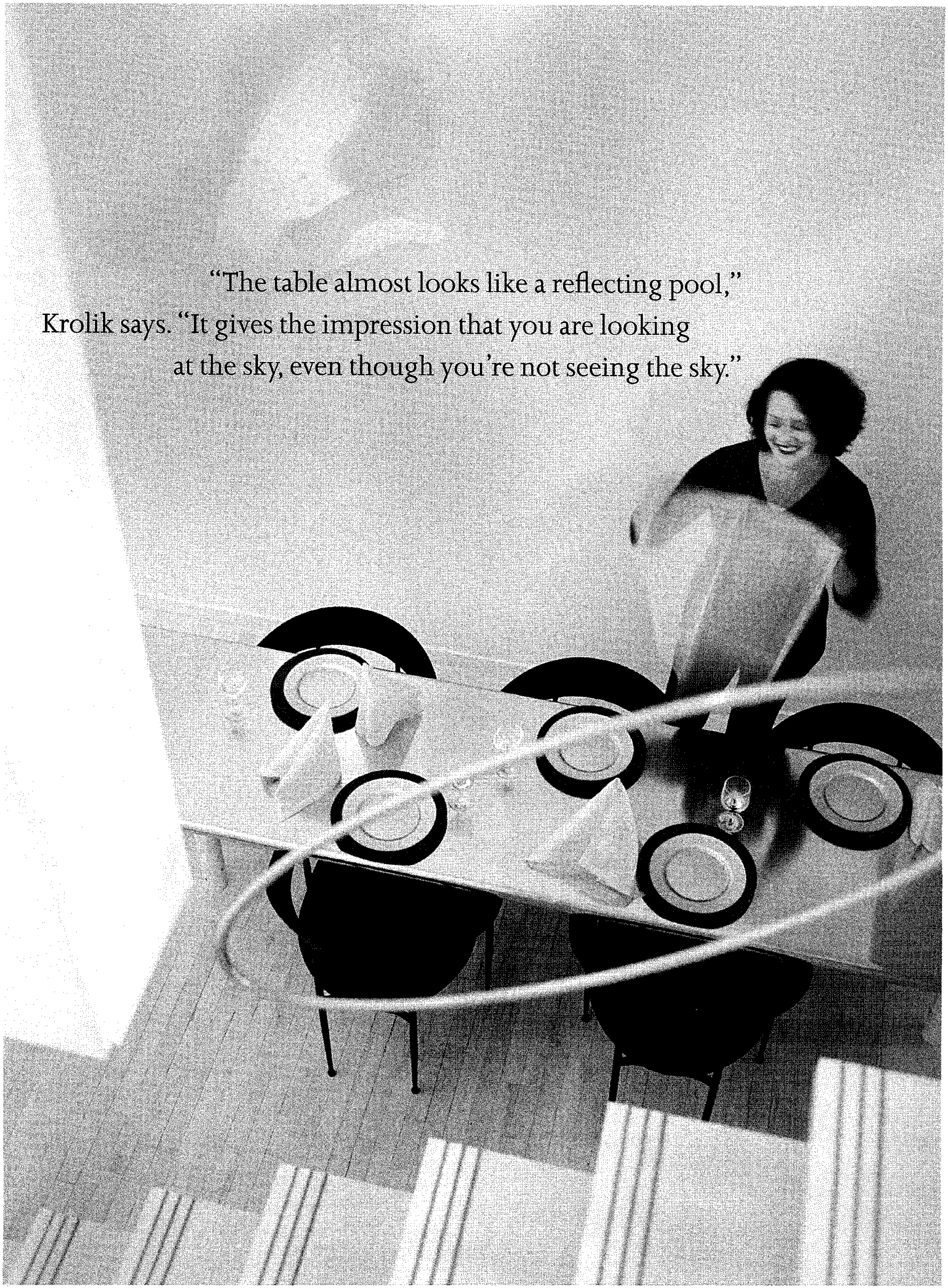
When Jane Krolik talks about her family's Mercer Street apartment, one word keeps recurring: *floating*. "I wanted everything to float—the banquettes, the desk, the room we call the Sugarcube," she says. "It's like heaven and earth." Heaven, in this case, is the glowing polycarbonate box that encases the pocket-size bedroom of her 6-year-old daughter, Daisy. More earthy is the brown wool banquette, a twenty-foot L shape that simultaneously hides the baseboard heating and brings her guests close to the source of warmth. Until last year, however, Krolik's home and hearth were entirely pedestrian: Two narrow rooms split the 2,000-square-foot space down the middle; the low-ceilinged second floor was used primarily for storage. So when architects Parsons + Fernandez-Casteleiro suggested tearing down the walls, bleaching the floors, and making the second floor glow, Krolik jumped at the chance. "I wanted something spartan, but unusual," she says. Every knob, switch, intercom, and computer that could be hidden was tucked behind minimalist doors, leaving the apartment as clean as a canvas and ready for improvisation. Like her sofa cushions, custom-made from an Op Arty fuzzy textile. "The fabric was very mod-looking, but the furriness of it was hysterical," she says. "It's not painfully serious." Krolik's vision of heaven, it seems, includes a sense of humor.

Above: Krolik originally planned a chandelier for the living room, but found that the Sugarcube provided enough overhead drama. "It became the focus of the apartment: a suspended gigantic light fixture," says architect Manuel Fernandez of Parsons + Fernandez-Casteleiro. The shell is made of sheets of polycarbonate bolted to a metal grid; pink fluorescent bulbs behind the Plexiglas create a mellow glow. Daisy's bedroom, with a bird's-eye view of the living room, is tucked inside. The staircase, made of oak pickled white, runs at a slight angle, opening the view into the living room. Krolik designed the stainless-steel oval visible at top. It swings out from her desk, at the head of the stairs, and works as both a decorative element and a railing.

PHOTOGRAPHED BY
CARLOS EMILIO

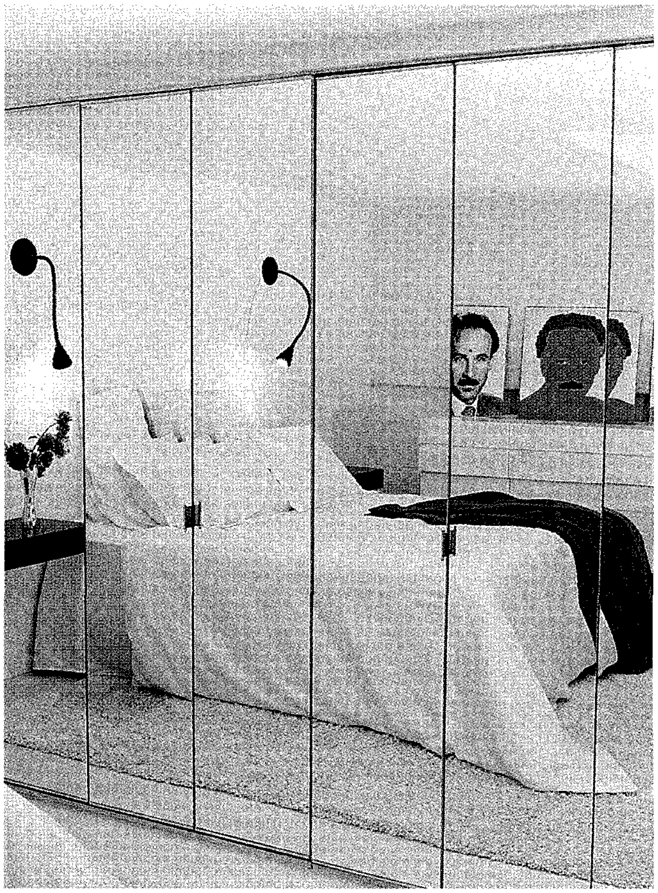


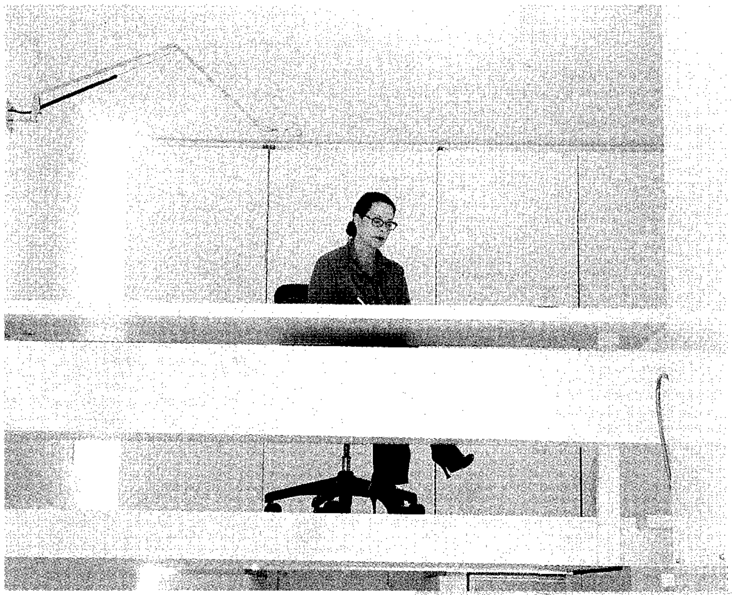
The brown wool cushions were made by a marine upholsterer in Oklahoma City, so the family need fear no leaks. "Brown is the chic-est, softest color," she says, "and the paprika ottomans"—Tatone hassocks, from M2L—"make it a little more homey." The white leather love seats and laminate coffee table are from Cassina, chosen for their cloudlike appearance. On the floor, a hand-bound felt oval from Carpet Innovations "almost looks like a pond."



"The table almost looks like a reflecting pool," Krolik says. "It gives the impression that you are looking at the sky, even though you're not seeing the sky."

Opposite: Fernandez designed the model-skinny table, wrapping a sheet of stainless steel around wood. "The table becomes a light fixture," he says. "Even though it does not *have* light, it reflects light." The chairs are seventies rubber, the only furniture held over from the apartment's previous incarnation. Even Krolik's table settings continue the flotation theme: She designed the silk-organza napkins, available at Bergdorf Goodman; the dishes are glass with a suspended color, purchased at DKNY. The knock-kneed glasses are from Moss.



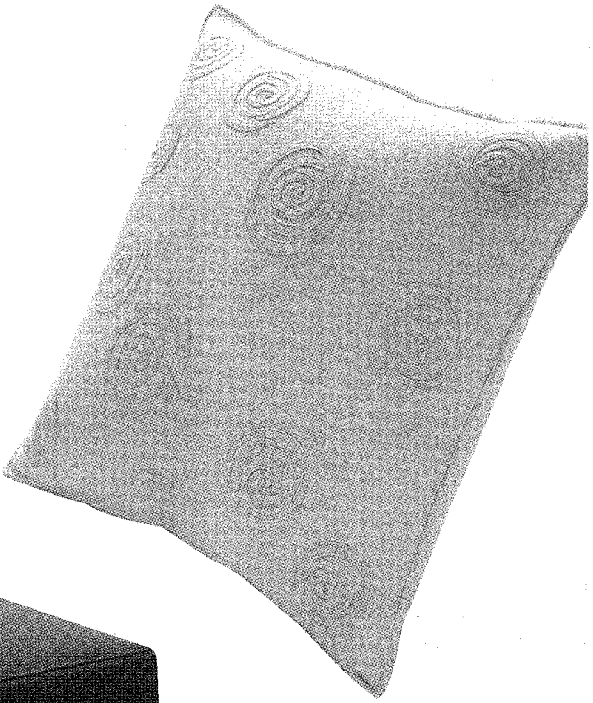


Above and right: Krolik runs her tabletop business, Chateau X, from her white-lacquered desk, perched at the top of the stairs. From here, she can see out the eight-foot windows in the living room. "When I sit up here, I feel like I'm outside," she says. Her desk chair is the Herman Miller Aeron, from W.B. Wood (sadly, it doesn't come in white); her lamp is Belux, from Lee's Studio. Behind the desk, a line of white wooden doors lead to closets, the master bedroom, and a pull-out desk that houses her husband's home office and computer.

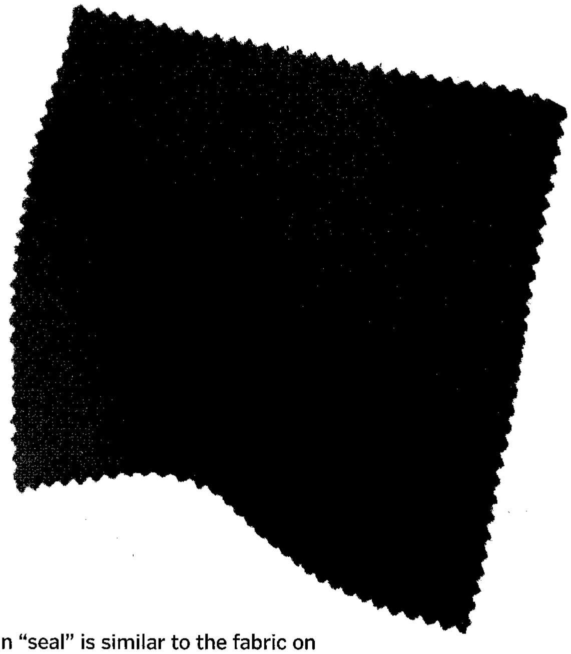
Top right: The master bedroom gets the illusion of space from a wall of mirrored closets. Fernandez designed the white wooden dresser; Krolik designed the similarly lightweight veneer side tables. The jewel-like bedside lamps are adjustable. On the bed, sheets from ABC Carpet and a cashmere throw by Armand Diradourian. The photos of Krolik's husband are by James Wojcik—her brother-in-law.

The Look for Less

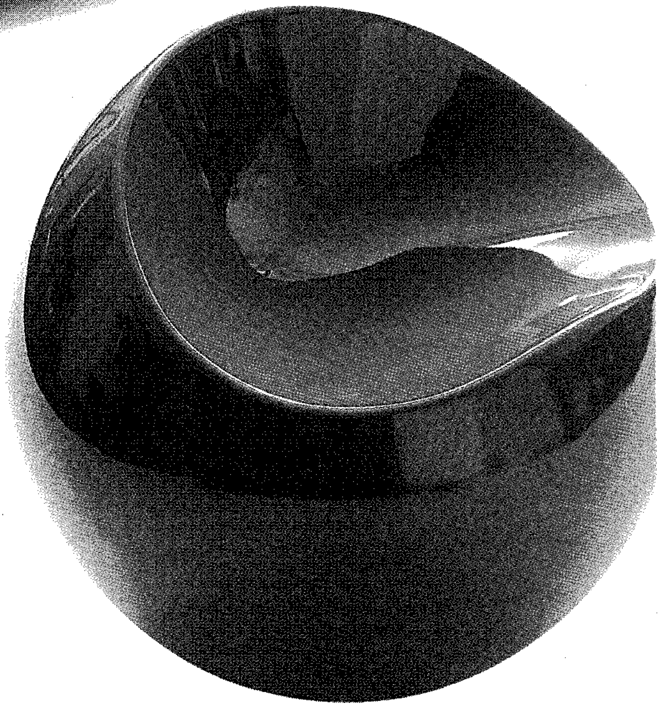
Desiron's Nia chair and ottoman are the perfect combination of modern and comfortable (chair, $2,100, ottoman $850, sofa, $3,300) (111 Greene Street, 212-966-0404; 139 W. 22nd Street, 212-414-4070).



Jane Krolik found groovy fabric and made her own throw pillows. The less ambitious can pick up this wool-felt pillow by Hable Construction (also available in other styles and colors), $195 at ABC Carpet & Home.



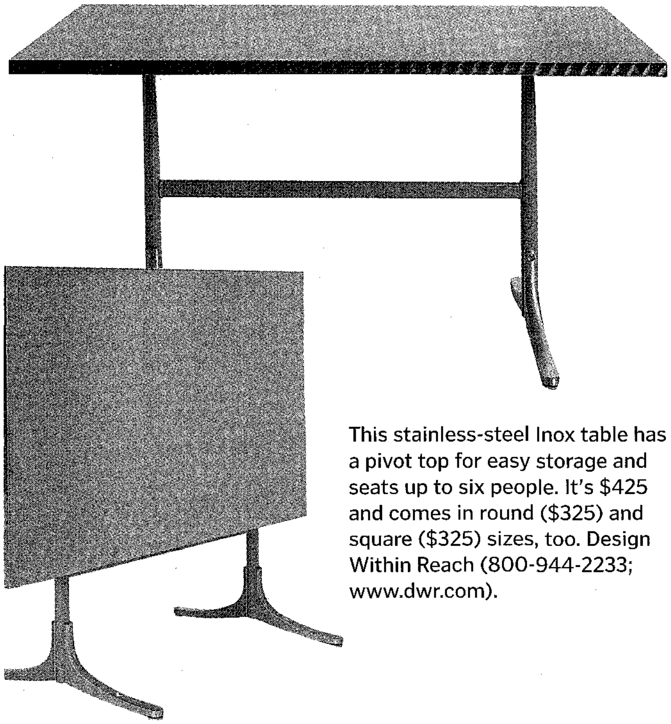
Wool felt in "seal" is similar to the fabric on the Kroliks' built-ins. It's $42 a yard at ABC Carpet & Home (888 Broadway, at 19th Street; 212-473-3000).



This Scoop chair by Boom Design is a less expensive (abou $350) alternative to the Kroliks' low living-room seating. It comes in orange, red, white, and black fiberglass. At Lancelotti Housewares (66 Ave. A; 212-475-6851) and Property (14 Wooster Street; 917-237-0123).

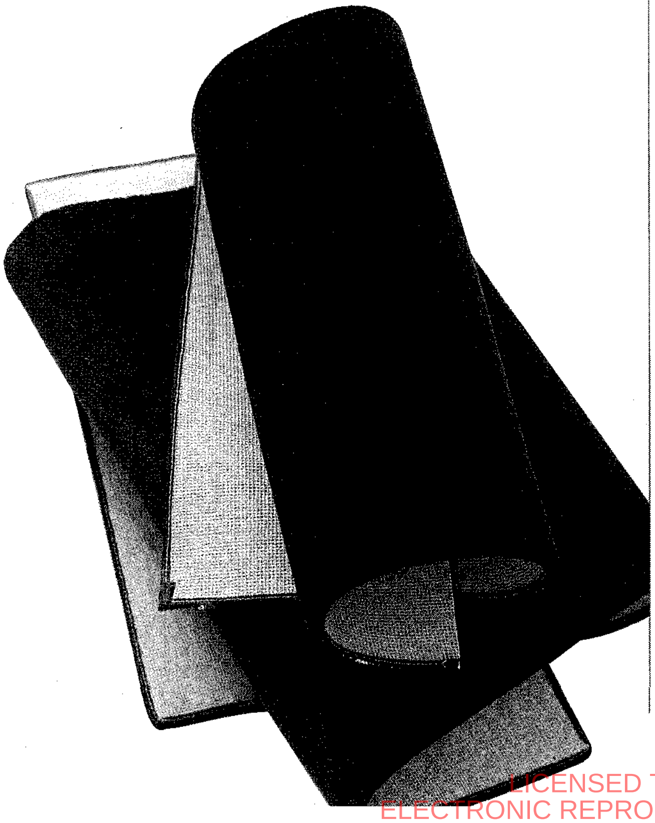
PHOTOGRAPHED BY ANTONIS ACHILLEOS

Right: Because the apartment gets only morning sun, Fernandez inserted a windowlike light well that runs up the wall and across the ceiling, where it turns into a skylight. Pink fluorescent tubes are tucked behind the cutout, giving the effect of afternoon daylight. A vintage vase sits on a Cassina end table.



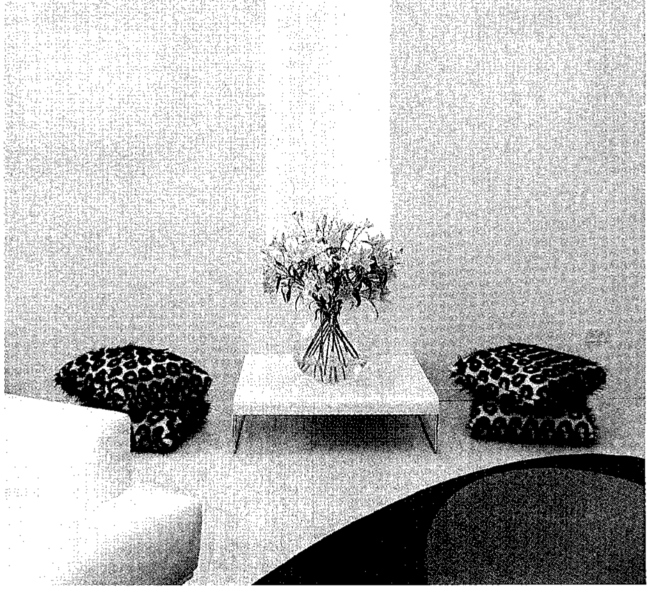
This stainless-steel Inox table has a pivot top for easy storage and seats up to six people. It's $425 and comes in round ($325) and square ($325) sizes, too. Design Within Reach (800-944-2233; www.dwr.com).

Oval rugs are almost always a custom job. At ABC, a five-by-seven-ish one can be had for as little as $225. Custom broadloom, $20 a square yard, plus a $3-per-foot binding charge.



Trade Secrets

MANUEL FERNANDEZ
OF PARSONS + FERNANDEZ-CASTELEIRO
& JANE KROLIK



Making the most of space: Manuel Fernandez: Minimize private rooms; celebrate the public areas. It's the same idea as on a boat: Give the spaces you use for sleeping and bathing only the square footage needed to make them work, and give the rest of the square footage to the public space. I think, in general, bedrooms are too large.

Maximize the light: MF: Use many, many shades of white. Here, the starting point was a premixed color called Super White from Benjamin Moore. If you want to add color, make your florist your friend. Or add color with the artwork. Instead of a painting, have a supersize photograph, and print it on Plexiglas so it becomes another reflective surface.
Jane Krolik: If you can't have a skylight, try either a light running up a wall, or carve a little well into the wall and put bulbs in there. Faking it is the best way to do it. Lee's Studio has a very good selection of lighting, from soup to nuts.

Experiment with materials: MF: Plastics and polycarbonates are great for partitions and ceilings. Polygal is a flexible one we've used a lot—it comes in different finishes and even in color. Ain Plastics (249 East Sanford Blvd., Mount Vernon; 914-668-6800) is a good source.
JK: Sometimes I go to the fabric district and walk down 39th or 40th Streets—a lot of fabrics eventually end up in those stores, like vinyls and so forth. I also go to Long Island Fabrics in TriBeCa (406 Broadway, near Canal Street; 212-925-4488).

Fixtures and fittings: MF: Hit your local hardware stores. Any Ace Hardware, literally—they have the largest selection of common artifacts. Also auto-parts stores: At body shops, you can buy mirrors, upholstery, even cleaning supplies like Armor All. The small light fixtures on automobiles are very good to use in small residential spaces. And try the Sweets catalogue—available online at www.sweets.com.

Rugs: JK: If you're going to have a carpet, keep it small if you want things to be cozy. If you want wall-to-wall carpet, try to keep it the same color as the wall. You can have heavier, traditional pieces if you love them, but use them as an accent, and let the rest of the room be clean. Carpet Innovations (588 Broadway, near Prince St., suite 803; 212-966-9445) has got some of the best things—I like Paola Lenti.

FREDDY OUT FRONT

Mayoral hopeful Fernando Ferrer astonished everyone by refusing Rudy's request for three more months. Now he's got Ed on one arm and Al on the other. Stand by for a dramatic standoff.

BY JACK NEWFIELD

THE MOMENT OF TRUTH FOR FREDDY FERRER arrived uninvited at 10:15 P.M. on September 26, the first day of the runoff for mayor. That's when the surprise first-place finisher from the day before found himself alone in a room with Mayor Giuliani, who was making an offer he thought Ferrer couldn't refuse.

The meeting took place in the mayor's office at his command center at 54th Street and Twelfth Avenue. It was a surreal scene, with police armed with automatic weapons standing guard outside the room. Ferrer had barely slept an hour the night before as he celebrated the first victory of what his campaign chair, Roberto Ramirez, calls "the little campaign that could."

The mayor was offering a carrot—and a stick. He wanted Ferrer to agree to a three-month extension of Giuliani's term as mayor. Mike Bloomberg had already agreed, and Mark Green was about to capitulate. The partially concealed stick was that Giuliani—who has since rejected the idea—would seek a full four-year term by repealing term limits and running on the Conservative Party line in November if he didn't get his three extra months in City Hall.

"I will have to convince the people who want me to stay for four more years to let me settle for just three months," Ferrer recalls the mayor telling him.

"If I accept this deal," Ferrer replied, "I would have to convince my supporters who want you out now."

At the end of the meeting, he promised to give the mayor's proposition "thoughtful consideration." But by the time he walked past the guns into the night, the Bronx shoe-shine boy was already "95 percent" decided against the deal.

The next morning, Ferrer was deluged with phone calls urging him to accept. Some of these came from the city's elite, like Richard Grasso, the chairman of the New York Stock Exchange. But most of them came from Ferrer's own contributors and supporters. All they could see was how popular Giuliani was, how in the runoff Ferrer would need the votes of "Giuliani Democrats" who had voted for Alan Hevesi or Peter Vallone in the first round. "It's over. You're blowing the election today," one close friend told Ferrer. "You're throwing away City Hall," a big contributor told him.

While Ferrer was deliberating about this monumental decision, Green called him and said he'd accepted the mayor's offer of an extended term. This left Ferrer standing alone against Giuliani, Green, Bloomberg, and many of his own supporters.

A runoff for mayor is a little like the final round of a heavyweight-championship fight. Years of preparation, ambition, dreaming, and personal relationships are all on the line. It is an opera of emotion. And at the zenith of Giuliani's

PHOTOGRAPHED BY MARC ASNIN

FERRER
A MAYOR FOR ALL NEW YORKERS
www.Ferrer2001.com
Paid for by People For Ferrer

Corbis-SABA

"mayor of America" glorification, Ferrer refused his deal. It was a genuine moment of truth. For a lot of skeptics who saw him as a lightweight graduate of a tainted Bronx political machine, it completely redefined Fernando Ferrer.

It also recalled a much earlier test of principle, back in 1986, when Ferrer was a junior member of the City Council, a pup out of Stanley Friedman's corrupt Bronx. Against expectations, he cast a critical vote to ensure passage of a gay-rights bill.

Nonetheless, everyone seemed to be dismissing him as a weak leader with neither gravitas nor vision. This assessment seemed confirmed in 1997 by Ferrer's dreadful, amateurish campaign for mayor. He switched his position to favor the death penalty. He raised very little money, fought with his campaign consultants, received almost no union support—and dropped out long before the primary. The word *quitter* was added to the litany of *loser* and *lightweight*, and this year, none of the pollsters gave him a chance. In the early polling, Mark Green was far ahead with 31 percent, confidently predicting he was going to get 40 percent and avoid a runoff.

But here is Ferrer, finishing first on September 25, then going face-to-face with Giuliani and not blinking. And here is Ferrer with endorsements from most of the important labor unions—the potent hospital workers, the municipal employees of District Council 37, the transit workers, Tommy Van Arsdale's blue-collar Local 3, Larry Hanley's bus-drivers' local on Staten Island, the corrections officers, and some big Teamsters locals.

And, most surprising and significant of all, here is Ferrer accepting the unsolicited endorsement of the very moderate, very Jewish Ed Koch. "I know Freddy," Koch says. "I think he has leadership skills and I think he knows how to run a city." And there is Koch artfully delivering the needed inoculation against the Sharpton-baiting by Green's campaign. "The next police commissioner will be selected solely on the merits, without the involvement of Al Sharpton," Koch reassures the city with theatrical flair.

How did Ferrer manage this astonishing rise from almost jokelike status?

Part of the answer is Bill Lynch, once campaign manager and deputy mayor to David Dinkins and now the architect of Ferrer's GOTV—Get Out the Vote. Over the years, Lynch has also worked on Election Day operations for Ted Kennedy, Bill and Hillary Clinton, and Jesse Jackson. Through these campaigns, Lynch has met and mentored a cadre of young organizers. This is Lynch's craft. He knows where the votes are and how to target them. He refers to himself as "a simple country boy" to make sure he is underestimated by his competitors.

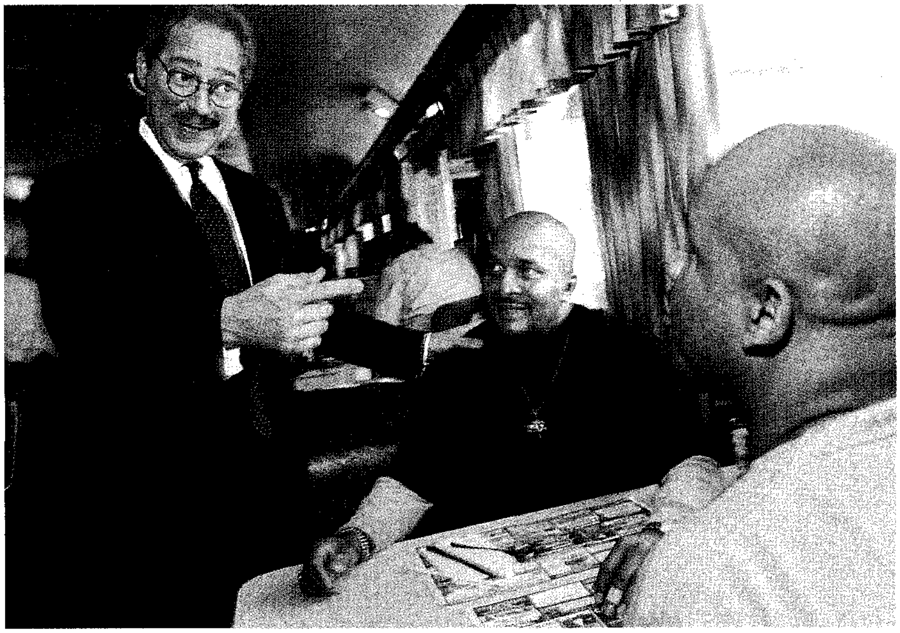
But Lynch can hear what Ralph Ellison once called "the lower frequencies." What people are saying in the churches, barbershops, and union halls. He understood the city's new demographics before the other pollsters, columnists, and GOTV mechanics. He always believed that half the primary vote would be cast by blacks, Latinos, and Asians. He had faith that the Latin vote would expand to more than 20 percent of the total—a tripling of voting passion in twelve years. He was confident Ferrer would finish first in black, high-voting southeast Queens, even though all the local politicians had endorsed Hevesi.

But Bill Lynch could be killing himself trying to elect his candidate. In 1999, the *Times'* obit on Lynch was prepared and written in advance. That winter, he had almost died, twice. First after open-heart surgery and then when he had a kidney transplant from his son, Billy. He still suffers from diabetes, poor vision, and shortness of breath. Lynch's friend Kevin McCabe recalls telling the obit writer, "Bill Lynch doesn't have a mean bone in his body. That's his essence."

McCabe, Vallone's former chief of staff, who is now working with Mayor Giuliani on the relief effort, remembers staying at the hospital several nights when it seemed like Lynch might not make it to dawn.

Lynch and Ferrer were not even friends until two years ago. Ferrer and David Dinkins always had a prickly relationship, and this kept Lynch at a wary distance. "I didn't really know Freddy until he visited me in the hospital two years ago," Lynch says. "But he was the only politician who came to see me who didn't talk about politics. He seemed concerned about me and my wife as people. That's when I started to warm up to Freddy."

About eighteen months ago, Lynch became a senior adviser to Ferrer's struggling campaign. He came to meetings but was taking it easy because of his fragile health. But slowly, the combination of personal kinship with the candidate and the possibility of making history, of Lynch's electing his second mayor, got his juices flowing. And last spring, despite his wife's concerns about the toll on his donated kidney, repaired heart, and overweight frame, Lynch invested his whole soul into the campaign.


The Freddy factor: Campaigning at Carmichael's Diner.

It hurt when his former boss Dinkins endorsed Green, but he just intensified his efforts. When Green made his compact with Giuliani for extending his term, Lynch had to restrain himself from calling Dinkins and tweaking him. He's still close to the former mayor and knows how deeply Dinkins dislikes Giuliani and anyone who makes common cause with him.

"Bill is the glue without being the boss," says Ken Knuckles, Ferrer's confidant and former deputy borough president. "He's the senior muse. He doesn't impose himself, or his views, on anyone. But we all seek his opinion. We know he's walked this road before. Bill is the only person in history who has elected a mayor of color in this city."

Bill Lynch: A bridge to Ferrer.

Lynch has also delivered two of Ferrer's most crucial endorsements, those of Representative Charlie Rangel and Roger Toussaint, president of the transit-workers' union. Their decision had a substantial impact in turn on Dennis Rivera, pulling him back from the brink of a Green endorsement and into the Ferrer campaign just after Labor Day. Rivera's hospital-workers' union has the best GOTV operation in the city. It put 5,000 union members in the street on September 25 and hopes to better that number on Thursday. It will be the tenth Election Day that Lynch and Rivera are collaborating on turnout for the same candidate.

Ferrer's fate will probably be determined by two issues, one overt, the other covert. The issue being debated openly is Ferrer's refusal to yield on repealing term limits and his not joining Green and Bloomberg in granting Giuliani a three-month extension on his constitutional term in office.

With the *Times* calling Giuliani's proposal "dangerous," Ferrer's decision may turn out to be both courageous and advantageous. Since he took his solitary stand, Ferrer's position has been supported by Assembly Speaker Sheldon Silver and by good-government groups like Common Cause and the League of Women Voters. The State Assembly is against the 90-day extension. And Ferrer's thunderous refusal seems to have fatally weakened the mayor's resolve to find a way to run for a third term.

The covert issue is racism. Nobody talks about it openly, but it's there, in the lower frequencies. The race card now takes the form of two assertions, two rumors: "Al Sharpton will run the city if Ferrer is elected." "Ferrer won't be able to beat Bloomberg in the general election."

Sharpton is still loathed by the majority of white voters. They will never forgive him for the Tawana Brawley rape hoax or for calling a Harlem merchant a "white interloper" before his shop was burned to the ground. On September 29, Sharpton damaged Ferrer severely when he unleashed a clueless personal attack disparaging Giuliani, claiming even Bozo the Clown could have rallied and unified the city. By contrast, Ferrer has lavishly praised the mayor's performance.

"BILL LYNCH IS THE SENIOR MUSE. WE KNOW HE'S WALKED THIS ROAD BEFORE. BILL IS THE ONLY PERSON IN HISTORY WHO HAS ELECTED A MAYOR OF COLOR IN THIS CITY."

Sharpton's folly probably cost Ferrer votes among wavering whites. So, two nights later, Sharpton went on NY1 and tried to clean up the mess he had created with his own undisciplined emotions. He complimented the mayor's performance during the crisis and made the case that he didn't want any influence with Ferrer over appointments or jobs, saying he'd endorsed Chuck Schumer, Hillary Clinton, and Eliot Spitzer and never asked them for jobs.

"They're playing a spook game, trying to polarize the city," Sharpton said, acknowledging he was the bogeyman. He also pointed out, "Mark Green tried harder than Ferrer to get my endorsement. He took me and my wife to the theater. He even came to the church when my wife and I renewed our wedding vows, the night before I endorsed Ferrer."

Al Sharpton is the two-edged razor blade in New York politics. He has proved he can move thousands of younger black voters with his endorsements. He clearly helped propel Ferrer ahead of Green in the black community. Six months ago, Green led Ferrer almost two to one among blacks in every poll. After Sharpton, Rangel, and the heavily black Local 1199/SEIU endorsed Ferrer, he captured the black vote on primary day, 52-35. But Sharpton also scares away white voters in large numbers. His endorsement creates as many critics as converts. This is the nature of the politics of polarization. But even Ed Koch, while endorsing Ferrer, said, "If I were running, I would seek Sharpton's support. He is a bona fide leader in the black community."

Lynch's private formula for winning is to get 30 percent of the white vote, 65 percent of the black vote, and 80 percent of a huge Hispanic turnout. This would be a neat trick in a city that has been racially polarized for decades. But whether Ferrer wins or loses, Bill Lynch has already won. He is still alive. He had the pleasure of shocking the experts two weeks ago. He has given the city a civics lesson in its new demographics, and has proven that blacks and Latinos will vote in record numbers if they think they have someone to vote for.

Bill Lynch, "the simple country boy" from rural Suffolk County whose obit was already written, may end up drafting the obit for the conventional wisdom in New York politics. And if Ferrer wins, two men will have risen from the dead to change history. ■

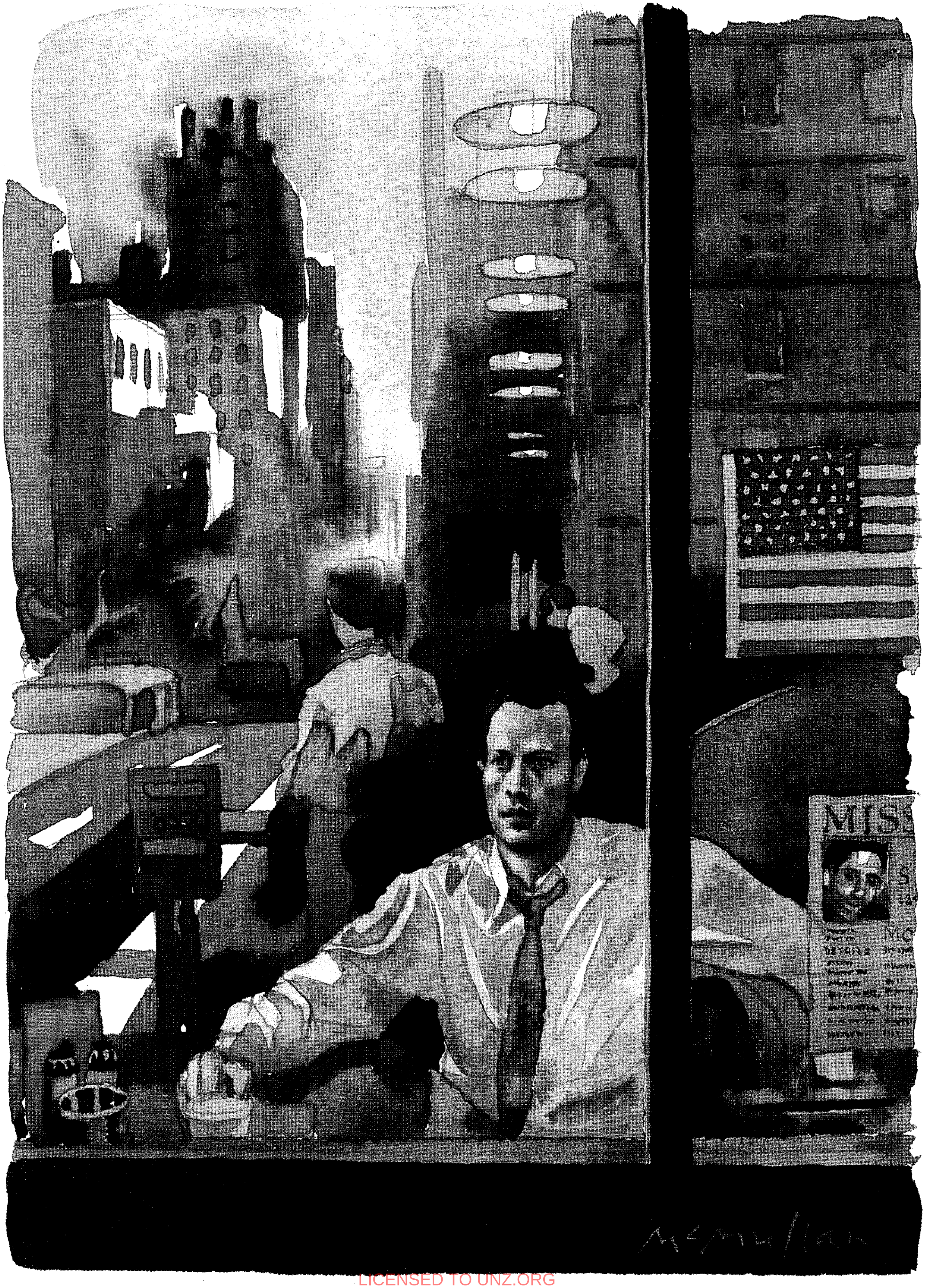
the crash after the crash

After nearly a month, the event is as painfully present in New York minds as the smoke that rises from ground zero. Is this a stage? Or our new reality?

By Sarah Bernard

Dinner out has become a civic duty—and it's all the more noble at a restaurant in TriBeCa near the hot zone. So, sitting with her boyfriend at Nobu last Tuesday night, Jennifer, 29, a former Internet executive, felt like she'd moved past her debilitating obsession with the disaster. But after green-tea ice cream, her boyfriend, a J.P. Morgan associate, wanted to look at ground zero. Walking down Chambers Street, they passed a makeshift memorial against a building, with flowers, cards, and photographs. "I kept walking," she says, "and he stopped. He said, 'I can't believe you're not going to look at it.' But I'd just had enough. In the cab, I started a fight. I said, 'I'm just going to my house,' and he went to his. When I turned on the TV at home, there was a woman who'd lost her husband at Cantor Fitzgerald turning the pages of a photo album with her two daughters, who kept asking 'Where's Daddy?' She let them call his number at work to hear the recording about the phone being disconnected. I just exploded in tears. My life is so good. Why," she wants to know, "am I so depressed?" • The psychic fallout from the World Trade Center disaster is as persistent as the acrid smoke that still rises. Even for those who've made a concerted effort to move beyond it, the event is still present, still vivid, hidden just below the surface. "I've never been at a point in life where I think, *I'm okay*—then I just look at a picture and it brings tears," says a 26-year-old musician. "I am capable of crying at any moment, I'm so close to the threshold of sadness, on the edge all the time." • The grief and pain for the victims is only part of it. The other half has to do with the future. Our *New* New York, complete with National Guardsmen, police checkpoints, and permanent sirens, is itself difficult to contemplate. Body counts and germ-warfare preparations pass for cocktail conversation—if conversation is possible after all the cocktails we've been having. • Nowadays, worry makes perfect sense. Everyone, it seems, has developed his own personal safety logic. "I won't get on the 6 train," says a graduate student assessing the odds of a terrorist attack, "but I'll take the L. If they were going to do something, they wouldn't pick the L." We wonder whether we're brave enough to keep our pre-booked plane trips, or walk by the Empire State Building. We worry about money. We wonder whether our jobs (which we're not doing with anywhere near

ILLUSTRATION BY JAMES MCMULLAN


MISS
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our usual enthusiasm or efficiency) have any meaning. And all of this is not irrational. "We all had this unconscious fantasy that we had control of our fate, certainly on a day-to-day basis," says Paul Spector, a psychiatrist on the Upper East Side. "This was a rude awakening."

The day of the attack, and for a few days afterward, the city was appalled but energized. Volunteers rushed to the frozen zone. Whole neighborhoods headed out to vigils, flags and candles in hand. Everyone had a story to tell or a political opinion—something to contribute. But that edge is slipping away.

It turns out that shock itself is a form of denial. The adrenaline pumped into our systems after a trauma anesthetizes us emotionally. "In the very beginning, it's almost as if alarm bells go off in your head, you're very nervous, there's this feeling of 'Quickly, let's survive!' whether you get your kids or whether you run for safety in the first few hours," explains Dr. Harold S. Koplewicz, director of the New York University Child Study Center. But when the shock wears off a few weeks later, he notes, we actually have to metabolize the devastation.

The TV, with its relentless repetition of the event and its painful aftermath, can be an enemy of this process, whereas going down and seeing ground zero for oneself can actually assist it. "I think it's the Catholic thing of seeing the open casket," says Christopher Brescia, who works in TriBeCa and who has twice traveled for a close-as-possible view of ground zero.

> "Sitting in a conference room, I'll be thinking that the people in the towers were doing the same thing, with no idea what was about to happen."

"There's a reason that tradition has stuck with us thousands of years," echoes Spector. "It's a primitive attempt at internalizing it. It's not quite real until you've been able to touch it in some way."

Getting over it, however, is harder if it's not actually over. Specifically, it is far from over for downtown residents who have to see—and smell—the wreckage every day. For Susan Curley, every venture out of her apartment on North Moore Street, everything from picking up dry cleaning and groceries to taking her kids to school in Brooklyn, has become a logistical nightmare. "I was coming through the barricade at Canal Street and some cop thought he should tell me that I shouldn't live in this neighborhood right now, I should take my kids and get the heck out—that it's just not safe. He scared the hell out of me, and I went back through the barricades to say, 'Why did you do that to me?' He said, 'Lady, I'm not lying. I really think you should leave.' And I'm thinking this is terrible because I was just starting to feel a *little* better."

Dr. Jeffrey Shapiro, who lives at 99 Battery Place and works on lower Broadway, was unable to set foot in either his home or his dental practice, save for a few quick visits to pick up clothes and missing patients' dental records for the medical examiner. Shapiro, his wife, and their three small children have been splitting their time between a room in the Brooklyn Marriott and their house in East Hampton. When they were allowed to return to their apartment, the maneuver required the strategic skills of a special-forces commander. "I had to drive to Brooklyn Heights," Shapiro explains, "then take a 4 or 5 train to Bowling Green with three kids and whatever we could carry. All the stuff that we've dragged out little by little they expect us to drag back in with no help. My wife even contacted the Red Cross, but no one ever called us back. The supermarkets aren't open. I've heard rumors about their possibly setting up a shuttle bus to the Food Emporium in TriBeCa. But I've heard they made it at 3 P.M.; that's when people pick up kids."

Meanwhile, Shapiro's mind has been colonized by a host of new—and perfectly reasonable—worries. He has concerns about the stability of surrounding buildings, the strength of the cement basin that held in the World Trade Center's foundation, the air quality: "The EPA is testing it, but they still have no answers.

"Even from an aesthetic standpoint," he continues, laughing a little, "the junk piles of smashed cars outside our building, the steel girders. Is this an environment for kids to look at? I've lost sleep over it; my wife certainly has lost sleep over it. The uncertainty is really what breeds despair. This could drag on six months. And that makes me depressed."

IN NEW YORK CITY NOW, SURVIVOR GUILT IS an equal-opportunity depressor. It's a corollary to the sense of powerlessness, of a lack of control. And that is also a part of what motivated the city's immense outpouring of volunteerism and civic spirit. Rondi Cooler, fashion director at *Real Simple* magazine, was at a Liz Lange fashion show on September 11. She'd heard rumors from her cabdriver, but didn't understand what had happened until she saw the Fox News ticker reading PLANE HITS PENTAGON. That afternoon, determined to help, she says, she "literally forced" a disoriented woman who had wandered all the way from the World Trade Center up to West 55th Street to come up to her apartment. "We lay her down on the couch and gave her Gatorade," she says. She spent the next day holed up in her house—she likens her feelings to the aftermath of a recent breakup. She saw *Legally Blonde* the Tuesday night that the movies theaters were donating to charity. "It was a funny movie," she says, "and I was walking home thinking about it, then suddenly I remembered what happened and I felt like the air had been sucked out of my stomach." She made plans with co-workers to go down to Christopher Street and the West Side Highway and cheer on the rescue workers. "Everybody's been sending around these e-mails about doing it," she says. "I know one woman who got hugged by a fireman."

Last weekend, having decided to try to change her mood, she went to a friend's wedding in New Jersey: "I didn't want to go at first, then I thought, *I really need this*. And it was so much fun. But when I got home I thought, *My God, they're still digging down there! And it's raining!*"

"Everyone is talking about feeling impotent," says Kate Porterfield, a psychologist at the Bellevue/NYU Program for Survivors of Torture who normally treats refugees but has found herself strangely equipped to deal with the pain of grieving New York families and firemen. "When David Letterman had Matthew Broderick on, he said, 'Somehow, I don't think if TV Boy goes down there to the wreckage site, he's going to be able to do much.' It was a joke, but it was exactly what I think people feel, which is: What I bring is totally irrelevant to something this enormous."

THE IDEA THAT RETURNING TO BUSINESS as usual is every New Yorker's responsibility is one that has great currency among politicians and office managers—a new weight, added on to the old ones. "People do feel pressure, from whatever powers, to show the world how normal we are and how we're not going to let this affect us," says lawyer Zachary Goldberg, who has been dislocated from his Battery Park City apartment after the infamous debris cloud blew out the windows. "While I agree with that in theory, for us it is not easy to live it."

(continued on page 107)

what troubles our sleep

A month after the attacks, the trains are running, and we are back at our jobs, and by day, we can often muster an impressive counterfeit of normalcy. In our dreams, though, the event is still happening—and it's possible that it will always be happening. As much as this was an attack on a city and a nation and a way of life, it also had a more intimate impact: It was an attack on our imaginations. Below, a collection of your neighbors' night visions. IAN SPIEGELMAN

Two friends from work and I were on the roof of one of the towers. We had parachutes and we realized that we'd have to jump. My chute didn't open fully but I made it down—we landed on a patch of grass. Then I got word that I had been conscripted to work for bin Laden. I was terrified when the cell phone rang and the display read "#1." Number One was bin Laden's top deputy; he wanted me to report immediately. I searched furiously for my ex-roommate's husband, a cop. I thought, *I must get to the FBI to give them this info.* Once I found him, I realized that we'd been lured to bin Laden's lair, located in a fancy restaurant. They threw sleeping dust on me, but luckily I resisted.

I was in a meeting in a conference room. Business was going on as normal, but meanwhile the buildings next to us were hit by planes and they were crumbling into my building. A huge piece of debris broke the window and I had to say, "I'm leaving." Everyone else acted like it was an annoying inconvenience.

We approached the WTC site, now a moonscape of rubble extending for miles, like Hiroshima in photos. There was a lone Arab, wrapped in desert gear, on a pile of rubble. He was black-eyed like a John Carpenter zombie, fixed and radiating evil.

I was at work at CBS, and someone had broken into my e-mail account. Somehow by reading something that I'd written, this person became convinced that I was a terrorist. So did my entire office. My co-workers were pointing at me and gossiping. I was very, very upset and started having a panic attack. I couldn't figure out (a) how someone broke into my account and (b) how my e-mail read like a terrorist's note.

I was on a floor where people were jumping, after the explosion. I was looking for an umbrella to jump with. And I did jump, but every time it folded. Then I was back there again and I had a sheet, and I spread the sheet so I could hold it with other people. We stood on the edge and jumped together. Then the sheet folded and we didn't make it. Other times I had wings that could only carry one person, so I had to leave the others behind.

Nazi skinheads were going through obstacle courses like those in the Army, but more crude and more dangerous. There were "drill sergeants" bombarding the young soldiers with racist propaganda like "Kill them Arab motherfuckers!" The young skinheads got all riled up. They pounded each other and stomped on fallen ones to get through the course first. One guy even gashed a drill sergeant in the face with his clawed glove. I never got to see the "finish line."

There was red dust everywhere. Everyone was wearing crazy outfits like they wore in *Dune,* and these monuments—like pyramids—were falling down everywhere, but nobody cared. And then I was in a castle and everybody inside was safe, so they took off their suits. It turned into this giant orgy—nothing mattered, because everything was dying anyway. Then people started coughing up blood, the lights went off, and everyone started screaming.

I was in a tiny row boat. I only had one paddle—but it wasn't really a paddle; it was a shovel. And I was in this crazy ocean, like a *Perfect Storm*-type ocean, but it was right on the shores of New York City. I was holding on to the tiny boat and my shovel, with twenty-foot waves trying to sink me. I was desperate to get as far away from New York as possible, but the waves kept slamming me back. Military planes kept swooping over my head playing "The Star Spangled Banner" to try and keep my spirits up. Only I couldn't sing because water kept going into my mouth every time I opened it.

I was in the cockpit of one of the airplanes flying into the building. I wasn't one of the terrorists and I didn't want to crash the plane, but there was nothing I could do to stop it. The building just kept getting bigger and bigger and bigger. Then it disappeared. It wasn't a fiery crash; it just disappeared—like it crashed into heaven.

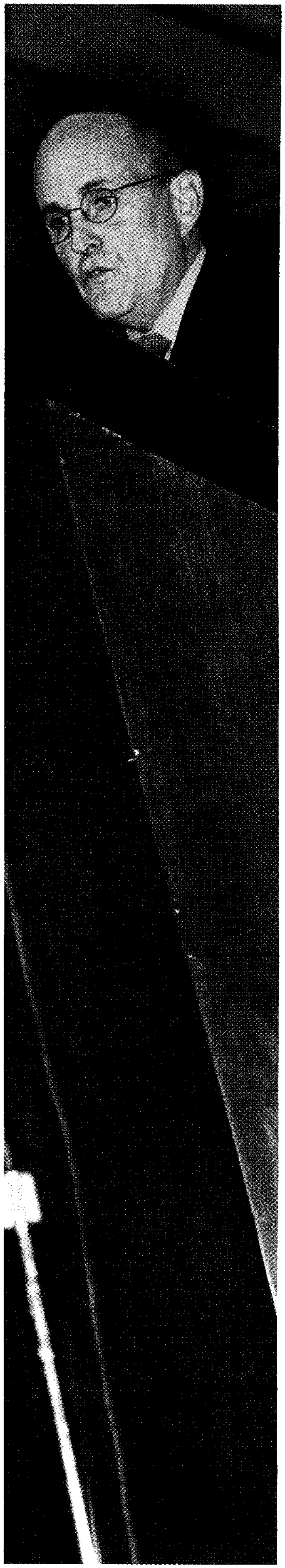
There were buildings on fire everywhere, some crumbling, and people were running for their lives. I'd gotten separated from my wife and daughter and had to find them. I got a friend to drive me through the wreckage looking for them, but he started swerving all over the road. I kept screaming that we were going to crash, but he wouldn't listen. His driving kept getting more erratic. When I next looked over at the driver's seat, there was a crazy old man at the wheel—and he was drunk.

Air Force One landed in the field by my school, near where my friend Todd lived. Then it kept going—straight through Todd's house. I ran over to see if he was okay, and he was on a stretcher. I asked if he was okay, and he said, "Yeah, but does this look bad?" He showed me his arm, which was covered in blood. I said something like, "It'll scar up pretty good." And then I ran off because I was afraid the plane would blow up. I felt guilty for not staying to help.

I stopped by a firehouse on Canal with a huge batch of cookies and came up with all these schemes to get the guys to take them. Then I was in a bar and a group of firemen walked by and I jumped up and ran over and said, "Excuse me, but I wanted to tell you that you look great tonight," and turned to the oldest, most exhausted-looking one and said, "Especially you, sir," and smiled. Things started off really sweet, but then they became really desperate and lustful and totally, totally wrong.

Illustration by Scott Menchin.

MAN BEHIND THE MAYOR

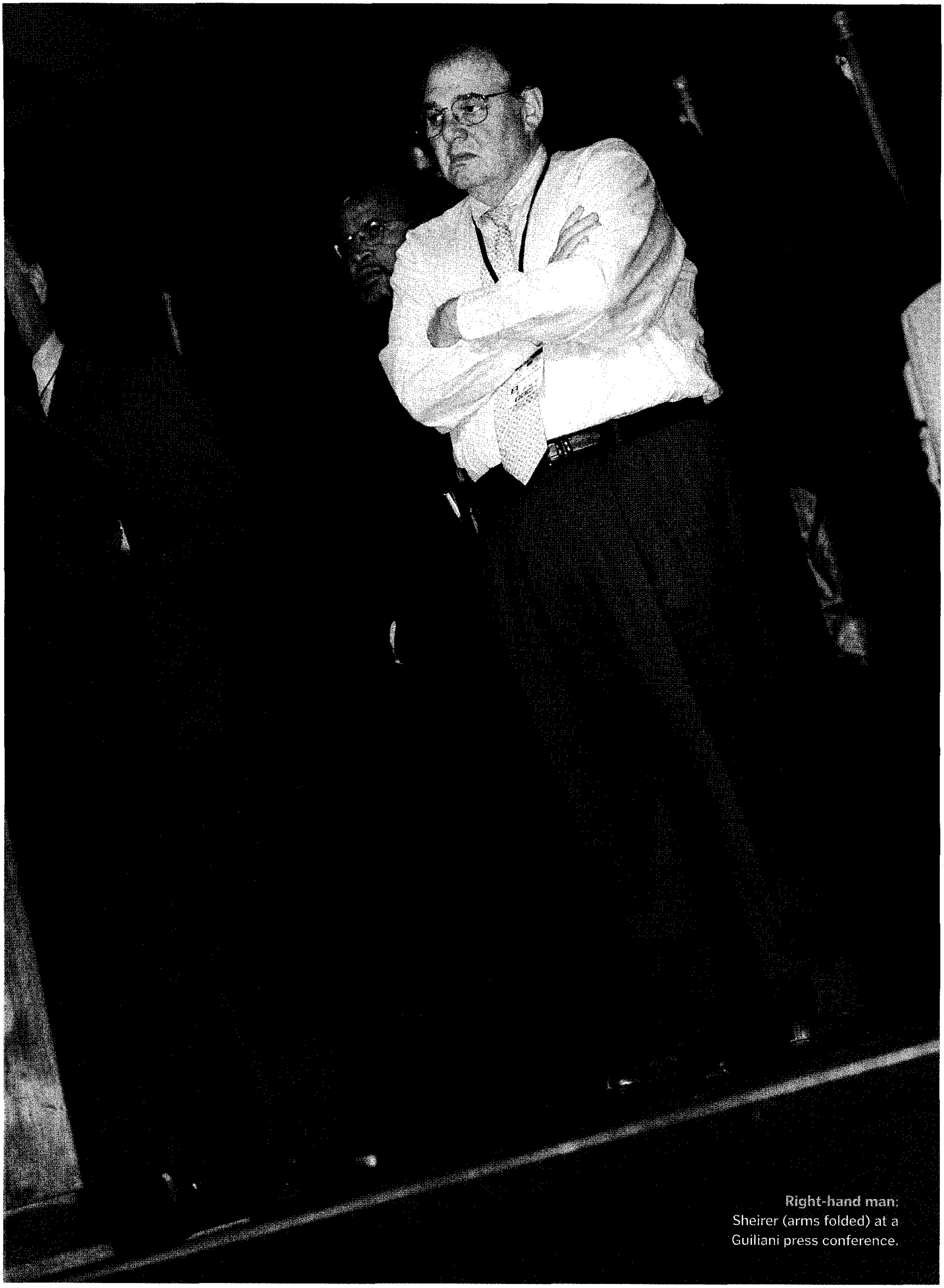


Until September 11, Richard Sheirer, director of the Office of Emergency Management, was mostly sweating the small stuff: burst water mains, power outages, rodent-control problems. Then, with his command center destroyed and his friends missing, he became the unsung hero of the hot zone—and one of the most powerful men in New York. **By Amanda Griscom**

ON THE MORNING OF SEPTEMBER 12, RICHARD SHEIRER, DIRECTOR OF the mayor's Office of Emergency Management, was scheduled to conduct a biological-terrorism drill in a cavernous commercial warehouse on the Hudson. Known as TRIPOD—short for "trial point of distribution"—the exercise was to test how quickly Sheirer's staff could administer treatments at the kind of ad hoc medical centers that would be set up all over the city in the event of an actual attack. For an audience, Sheirer had lined up Mayor Rudy Giuliani, the police and fire commissioners, and representatives of the FBI and the Federal Emergency Management Agency (FEMA). He had hired over 1,000 Police Academy cadets and Fire Department trainees to play terrified

Mission control: The new OEM Command Center.

PHOTOGRAPHED BY MARK JENKINSON



Right-hand man:
Sheirer (arms folded) at a
Guiliani press conference.

civilians afflicted with various medical conditions, allergies, and panic attacks. He had even arranged for a shipment of 70,000 M&Ms to be delivered and divided by color into medical packets representing different prophylactics and vaccines. But the M&Ms never arrived.

On the morning of September 11, Sheirer got to City Hall at 8 A.M. for a meeting about the Jackie Robinson–Pee Wee Reese memorial planned for Coney Island. "I was in heaven, sitting between Ralph Branca and Joe Black," he remembers. "We were about to select the statue, and then we heard the pop." At first he thought a transformer had exploded in an underground substation. Then he got a flash report from Watch Command in OEM headquarters.

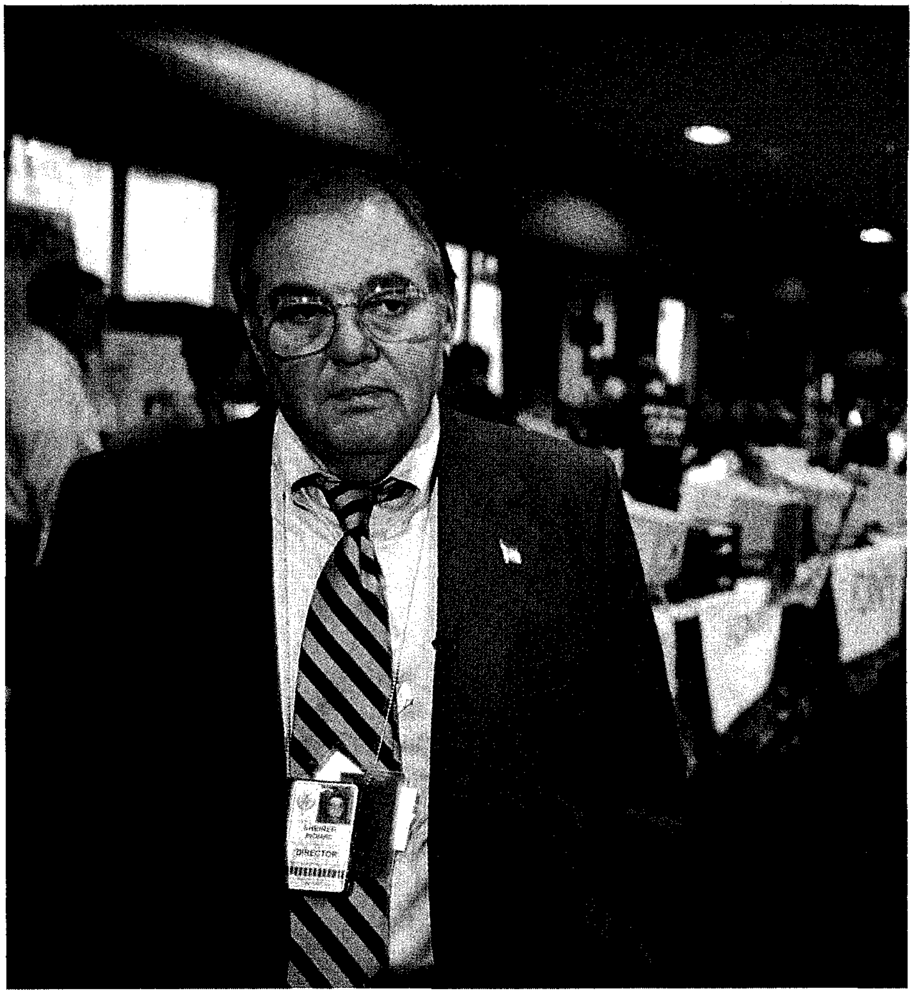
As his driver barreled down Broadway, Sheirer recalls, "my first move was to clear the streets so we could get emergency vehicles in and people out." He radioed the police department and told them to shut down traffic below Canal Street and close every bridge and tunnel in the city.

Down at the scene, he joined Fire Commissioner Tom Von Essen and his chiefs Pete Ganci and Bill Feehan—old friends from Sheirer's 26 years with the New York Fire Department. They were establishing a command post at the base of the burning tower. Then the second airplane hit. "At that point there was no more doubt," he says ruefully. "We were under attack." He picked up one of the three cell phones strapped to his belt and started giving orders: to the Coast Guard to seal the harbor, and to the State Emergency Management Office to send backup search and rescue teams and get the Pentagon to freeze the city's airspace. Then he lost his signal.

As Sheirer helped move the Fire Department command post, he saw a cloud of smoke and debris engulf his own command center, on the twenty-third floor of 7 World Trade Center. His staff was inside sending alerts to representatives of nearly 100 organizations—everyone from Con Edison to the Department of Health. One of his deputies radioed him to report that the OEM would have to evacuate.

Then his radio buzzed again: Giuliani was with Police Commissioner Bernard Kerik at an NYPD command post two blocks north, at 75 Barclay Street. Sheirer and Von Essen were needed at the mayor's side, so they bolted north, leaving chiefs Ganci and Feehan in charge.

Minutes after they arrived at Barclay, the second tower collapsed. "It was a tremendous *whoosh,* roaring like a train in a tunnel," Sheirer remembers. The doors were jammed with piles of debris, but a janitor led the mayor and his commissioners out through the basement. Their cars were crushed, so they trudged uptown to a firehouse at Houston and Sixth Avenue.

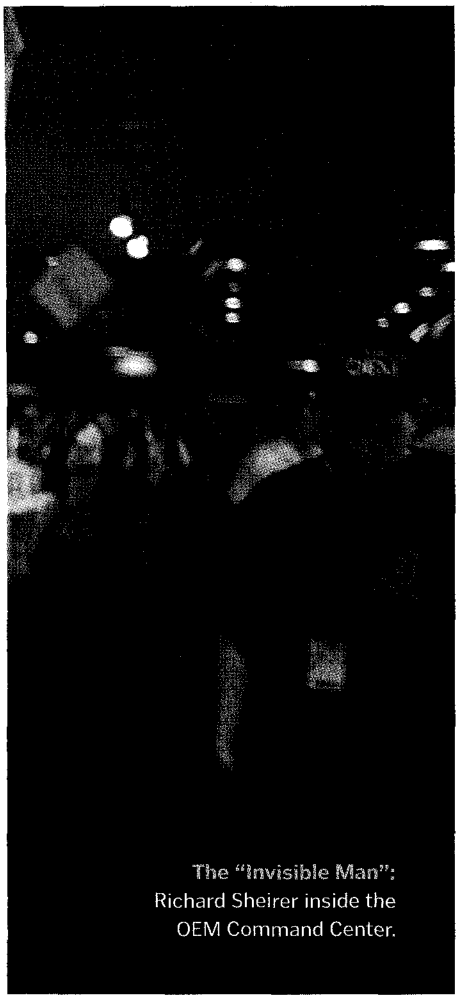


As soon as he had access to land lines, Sheirer ordered fuel reserves for the fire boats that pump water from the Hudson, called the Department of Buildings to send down a team of structural engineers, and made arrangements to establish a temporary command center in the Police Academy at Third Avenue and 20th. Then a retired fireman named Dennis Conway, whom Sheirer had known for decades, limped in. "He sat down next to me and said, 'Feehan and Ganci ordered me to go north, but they went south to get the other troops,' " Sheirer remembers. " 'Ritchie,' he said, 'they're gone. The tower swallowed them up.' It was so far beyond my wildest dreams. When I left the post at the scene, there was no thought in my mind that I wasn't going to see my friends again."

As Sheirer struggled to catch his breath, one of his deputies put a phone up to his ear. "He said, 'It's the missus—tell her you're alive.' I could hear my wife crying. She knows when there's an incident, I'm down on the scene. I told her, 'I'm still here, baby. It wasn't my time.' "

QUIET AND CAMERA-SHY, SHEIRER makes most of his public appearances standing behind the mayor's left shoulder. He's the one who's not Kerik or Von Essen, the short, stout man who bows his head in the limelight, his eyes downcast behind huge square glasses, his jowls drooping as he whispers updates in the mayor's ear. He's the guy Giuliani calls "the man behind the curtain." He's the wizard of OEM.

Sheirer spent his earliest years in makeshift military housing made of corrugated metal. "When my dad came back from the service," he says, "they housed us in Quonset Hut City at the foot of Rockaway Parkway. I didn't realize how rudimentary it was until we moved into a Brooklyn housing project on Flatbush and Snyder. What a difference!" When Sheirer was in high school, his father, a truck driver, had a stroke (his mother died of cancer several years later). Sheirer took to hanging out in the Flatbush Boy's Club, where a friend who had a



The "Invisible Man": Richard Sheirer inside the OEM Command Center.

brother in the FDNY encouraged him to join the department.

After a short stint in the Navy, Sheirer became a Fire Department dispatcher, and worked his way up to deputy commissioner before Howard Safir named him Police Department chief of staff in 1996. That same year, Giuliani issued the executive order that created the Office of Emergency Management, placing terrorism expert Jerome Hauer at the helm. Starting with a 12-person division in the NYPD, Hauer built the OEM into a 50-person agency based in a controversial $16 million command center at 7 World Trade Center. But he quit soon after the bunker was completed, saying the long hours and high pressure were taking a toll on his personal life. In February 2000, Giuliani tapped Sheirer for the job.

Most of the time, Sheirer and his staff of 72 (many of them seasoned fire and police officers) prepare for hurricanes and earthquakes while dealing with a steady stream of quotidian problems—derailed trains, water-main breaks, the city's rodent population. On a normal day, New York needs over 80 agencies to function smoothly; in a crisis, Sheirer's job is to conduct this orchestra, to ensure that every individual instrument plays its part, on time and in key.

Since September 11, Sheirer has taken charge of the biggest cleanup effort in American history, coordinating 100 federal, state, and local agencies, including FEMA. He's become, in effect, the CEO of a company with thousands of workers and a budget that could run up to $40 billion—or, if you prefer, the mayor of the hot zone. He calls in the city's Department of Transportation to patch up the streets and has the Department of Design and Construction hang netting so broken glass won't fall on workers below. He orders Con Ed and Verizon to rehabilitate buildings without power or phone service, then gets the Department of Environmental Protection and the Department of Design and Construction to make sure they're safe. If they pass the test, he signs the documents that open them up to the public. "OEM is in charge," says Mike Byrne, deputy federal coordinating officer of FEMA for this incident. "Sheirer gives the marching orders. So far, we're blown away by OEM's performance."

LATE ON A SUNDAY NIGHT, TWO WEEKS after the attack, Sheirer is riding shotgun in his silver GMC Yukon. He's heading down to the on-scene OEM command bus to coordinate supplies for debris removal—wrecking balls, jackhammers, Tyvec suits, even tetanus shots. "Whatever the guys need down there to fight the devil," he says, "I make sure they have it."

As he flashes his badge out the window at one of the checkpoints, the Dixie Chicks are playing on the stereo. "Turn it up, Johnny," he says to his driver. "I need a calming influence. My favorite is Billy Joel, but I also go for the Dixies and Barenaked Ladies." Sheirer attributes his taste in music to the five sons he has with Barbara, his wife of 27 years.

"I DO THIS TRIP THREE, FOUR TIMES A DAY AND **IT STILL TURNS MY STOMACH**. SOME OF THE MEN BURIED IN THAT PILE I'VE WORKED WITH FOR 30 YEARS."

Sheirer cuts off the music as he rolls through ground zero, glaring at the contorted remains like it's the first time he's seen them. "I do this trip three, four times a day, and still it turns my stomach," he says. "Some of the men buried in that pile I've worked with for 30 years. I know men out here who are digging for their sons, sons who are digging for their fathers." He sighs, then rolls down the window: "Hiya, Jimmy, Carlos, Lou. You boys are doing a yeoman's job!"

Parked near the remains of 7 World Trade Center, the OEM command bus is glossy blue, 50 feet long, and divided into two sections. Up front, the control room has dozens of wall-mounted monitors and a built-in Motorola radio center; in back, the conference room has track lighting, leather bunks, and a table piled with two six-foot subs, a platter of sausage dogs, and red binders labeled FEMA: CLASSIFIED.

Sheirer takes a seat, scarfs down a dog, and calls out a name: "Ray Lynch!" Responsible for coordinating the Urban Search and Rescue (USAR) teams, Lynch appears in full gear—body suit, hard hat, face mask, rubber boots—and offers an update: He's got teams in from Pennsylvania, Ohio, Indiana, Arizona, California, Utah, and Florida, with more help on the way. Right now he's working with experts in structural collapse and confined-space rescue. "I don't want anybody in there for more than twelve hours," Sheirer tells him. "Make sure those guys get sleep."

"You got it, boss," Lynch replies. "There's still hope. We're only fourteen days into it. USAR teams have found survivors up to sixteen days after an incident without food and water."

Sheirer radios the on-site rep of the Department of Design and Construction to offer an update on the hundred-ton crane he had FEMA fly in from Germany. Then he reports that he was able to get permission to dredge the Hudson so the Department of Sanitation can send garbage barges closer to the scene instead of taking debris away by truck.

Then it's back to the conference room to meet with his senior staff. Schools near the scene need to be reopened, so he asks his deputy of planning to find alternative buildings to store supplies; volunteer ironworkers and machine operators need to be taken care of, so he reviews their food and housing situation. "These construction guys are like family," says Sheirer. "They consider this sacred ground just like we do."

Around midnight, Sheirer stumbles out of the bus, leans up against a chain-link fence, and flips open his cell phone. "Hiya, hon," he says. "I know it's Sunday, I know. I'm comin' home." Just next to where he's standing, there's a printed flyer pinned to a fence: "Tempest-tossed soul, keep your hand firmly upon the helm of thought. In the bark of your soul reclines the Commanding Master. Self-control is strength, Right thought is mastery, Calmness is power."

"Nobody understands his stamina," Sheirer's driver says, as he waits in the Yukon. "Last night, I took him home to Staten Island at 2 A.M. When I picked him up at six this morning, his wife met me at the door and said he'd been on the phone until four. Then he jumps in the car with a stack of reports to get ready for his morning meeting with the mayor. He's unbelievable. This has been going on for two weeks straight."

"ONE OF THE THINGS I PRIDE MYSELF ON IS THAT FOR A SHORT, ROUND GUY **I CAN BE PRETTY INVISIBLE**. IT'S IMPORTANT TO ME TO GET IN, GET IT DONE, AND GET OUT. WE DON'T NEED FANFARE."

THE NIGHT OF TUESDAY THE 11TH, Sheirer and his staff never left the Police Academy. "It was dreadful," says Henry Jackson, Sheirer's deputy director for administration, who was responsible for setting up the temporary command post. "The phones kept going down. The little computer network we jerry-rigged kept going down, so everything had to be done with pen and paper."

Sheirer knew he needed another building, one big enough to house a command center the size of a football field, but also secure enough to house the mayor. The location was obvious: He commandeered the facility on the Hudson where he had been scheduled to do his TRIPOD drill the following day. It was a space Sheirer knew well—when he was a rookie in the Fire Department, he had organized quilting and antique fairs there as a side job.

When Action Jackson, as the deputy administrator is known at OEM, got the order to build a new command center, it was 8 A.M. Wednesday morning; he had slept for two hours on a cot in the Police Academy gym and was still covered in a film of debris. "I loaded up on coffee and smokes," says Jackson with a Han Solo grimace, "and brought a team of ten guys from logistics, telecom, and security to check the place out." By midnight Wednesday, "there were 150 people crawling all over the place," he says. "We gathered the whole crowd of laborers and gave 'em a little Knute Rockne, a little Vince Lombardi speech—some inspiration. Boom! We got the place up and running and functional in 32 hours." He pauses. "The mayor keeps saying it was 48, but it was 32."

Cement floors were carpeted, tablecloths stapled to tables, areas sectioned off with drywall. The ground level hummed with forklifts moving in mountains of computers, giant spools of cable, and bulk shipments of food and toiletries. The Navy sailed in the U.S.S. *Comfort*, a medical ship with 900 beds and a full kitchen, and docked it next to the warehouse to serve as a relief hotel.

"I could have asked for anything in the world and gotten it," says Jackson. "Everybody knew we were in charge." Compaq shipped hundreds of computers, Cisco sent servers, Nextel brought in a cell site to boost its signal. By the end of the day, vendors were vying to donate their products. "Now Microsoft is calling me and wants to know why we aren't using Microsoft," sighs Jackson.

Finally, there was the issue of décor: "I'm like, we don't have an American flag here," says Jackson, "I'm like, we *need* American flags here. I said *get* American flags! So I had some of the laborers run up and down the place hanging flags." By Friday night, 500 representatives from various city agencies had added their own personal touches, and aerial photographs of the site shared wall space with posters reading STRENGTH AND HONOR and hundreds of handmade cards from kids around the country.

The new command center is organized just the way the original was: FEMA and OEM officials sit on a raised platform known as Command and Control. Surrounding them are ten sections: Health and Medical, Logistics, Transportation, Infrastructure, Law Enforcement, Debris Removal, Aerial Imaging and Mapping, Machinery, Utilities, and Joint Information Center.

By the time Friday night rolled around, Jackson hadn't slept or showered in four days. "I literally hadn't been able to dust myself off," he says. "I hadn't even been able to think. Then somebody gave me a box of Girl Scout cookies that had a little note on it, from some Girl Scout somewhere. And that's when I lost it. I just started bawling."

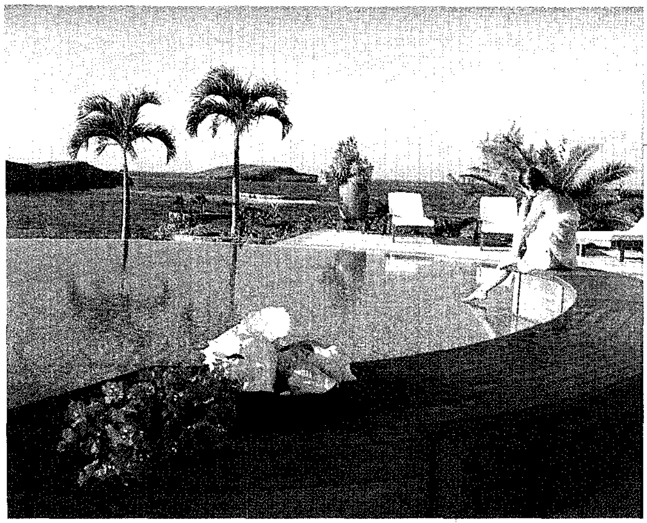
"ONE OF THE THINGS I PRIDE MYSELF ON," says Sheirer, "is that, for a short, round guy, I can be pretty invisible. I think it's very valuable to be invisible for the job I do. It's important to me to be prepared, to get in, get it done, and get out. My people understand—we don't need fanfare. Invisibility enhances our ability to work with everyone because they know we're not looking to take the limelight." Of course, Sheirer's deference also helps keep the limelight shining on hizzoner.

Sheirer could easily step out from Giuliani's shadow—he's briefed President Bush, Tony Blair, and Henry Kissinger, among others—but he plans to retire when the mayor leaves office. At least in part, it's a lifestyle decision: "I haven't worked less than a twelve-hour day or had a normal schedule in 34 years." But political loyalty also comes into play. "Winston Churchill is the guy who did it for Britain and Rudy Giuliani is the guy who is doing it for New York—and the country," says Sheirer, "because he's focused, he understands. That understanding and leadership permeates everything we do. There are other people who I don't think feel it the way he does. For them it's all political bullshit. And I'm really fearful for the city because of it."

There's even a risk that when Giuliani and Sheirer go, the OEM could go with them. Since the agency was created by a Giuliani executive order, it will be up to the next mayor to keep it alive, unless voters approve the initiative on the November 4 ballot that proposes to make it a charter agency.

Sheirer says the next administration will have to increase building security, step up drills to prepare for biological and chemical terrorism as well as natural disasters and day-to-day emergencies, boost the back-up electricity reserves and more frequently test the water supply. "It's not cheap to be prepared," says Sheirer. "But if there's one good thing to come out of this, it's political support to commit the necessary resources."

From a federal point of view, New York is already ahead of the rest of the nation. "It should be used as a model to build other urban OEMs across the country," says Byrne of FEMA. "There are not many leaders in the U.S. like Sheirer. There will be a boom in demand for these kinds of experts." ■



Travel

TARA MANDY

Where Are the Bargains?

With the exception of a few small airlines like Southwest, America West, and National (whose “Get America Flying” sale offered cheap fares within days of the World Trade Center attack), airlines have maintained surprisingly stable ticket prices. Bargains can be found here and there—mostly along the same routes flown by National and Southwest—but the big price drops anticipated by intrepid travelers have not materialized. (A round-trip ticket to Paris in November, for example, is still more than $400.) “The airlines were initially focused on getting help from the government and looking elsewhere to cut costs,” explains Travelocity spokesman Al Comeaux. Indeed, major carriers cut routes, eliminated meals, and laid off employees to improve their bottom lines—everything but cut prices. Travel agents say price drops are around the corner, however. “We still expect to see considerable fare-reducing actions,” says Comeaux. The question is, *When?*

DEAL OF THE WEEK

The five-star Dorchester, one of many top London hotels seeking Americans right now, is offering 20 percent off a Superior Room—plus daily breakfasts, one free dinner, and airport limos—when you stay at least three nights and mention *New York* Magazine. Offer good through December; 800-727-9820.

Last Resorts

It might seem that everyone is canceling vacation plans, but some travelers are still booking trips for the coming months—many of them to the Caribbean. “We have experienced an unexpected positive impact since September 11 on our primary destination, St. Barts,” says Jan Gordon of WIMCO Villas & Hotels (800-932-3222; pictured, St. Barts). “People who had planned to travel abroad this fall are coming to the Caribbean instead.” Peter Island Resort (800-346-4451) also reports a shift from overseas travel to the Caribbean. (It received 75 bookings in the two weeks following the tragedy.) Other Caribbean resorts, from Jamaica’s Half Moon (800-626-0592) and Round Hill (800-972-2159) to Paradise Island’s Ocean Club (800-321-3000) and Atlantis (888-528-7155), as well as Curtain Bluff on Antigua (212-289-9898), insist their Christmas bookings have been as high, if not higher, than normal.

Ultimate Platinum Card

Short of owning your own Gulfstream III or spending millions for a “fractional” share of one, there are not many ways to score your own private plane, though many security-conscious travelers have been fantasizing about one these days. New York–based Blue Star Jets (866-JET-TIME) has a solution, and the four-month-old company has seen a serious spike in its business since September 11. With as little as six hours’ notice, customers anywhere in the world can select from a fleet of 1,400 different aircraft. For a flight to London, reserve Madonna’s plane of choice, a Falcon 900; for a short hop to Martha’s Vineyard, a less expensive turbo-prop will do. Well-heeled customers can pay by the hour (the average rate for a light jet is $1,650) or purchase the Blue Star version of a MetroCard, known as a Sky Card, in increments of $50,000 to $500,000 and deduct the cost of each flight from the balance.

SARAH BERNARD

Blue Star Jets
$100,000

etc.

PACIFIC OVERTURES L.A. hotels are slashing rates to woo reluctant travelers west. Rooms at Shutters on the Beach (800-334-9000) start at $225—its lowest price since 1994. There are similar bargains at Hotel Casa Del Mar (800-898-6999; pictured), Hotel Oceana (800-777-0758), the Peninsula (800-462-7899), and the Loews Santa Monica (310-458-6700). **FAST TRACK** The current travel crisis has not affected plans to relaunch the Concorde. British Airways grounded its supersonic planes after the 2000 accident in Paris, but it plans to reintroduce daily New York–London service by early November (800-247-9297). **RAIL LIFE** For obvious reasons, there’s a buzz lately about the return of luxury train travel. American Orient Express is jumping onboard with a new $15 million train featuring mahogany-and-polished-brass cars, and a new seven-day Boston-Quebec route, debuting in 2002 (starting at $2,890; 800-320-4206).

Photographs: top, Morgane Fratani; bottom, courtesy of Casa Del Mar. Illustration by Claudia Pearson.

BRIDIE CLARK

Wale Watching

Prep course: Whether you're hitting the books or heading to brunch, this season's old-school blazers are sure to strike a cord.

MAYBE IT'S THE crisp autumn air. But we're feeling downright collegiate—circa 1973—and craving a *Love Story*-chic corduroy blazer. Our highest marks go to these cozy, casual throw-ons (which won't throw off your budget).

Juicy Couture's McIntosh-red corduroy jacket is comfy and roomy, but still form-fitting ($176 at Scoop stores)—and it does wonders to spruce up jeans and a T-shirt. **DKNY**'s off-white version ($198 at DKNY stores) is a striking way to lighten up an all-black ensemble. For a pulled-together professional look, try **Ann Taylor Loft**'s chocolate blazer ($79 at Loft stores) or **Banana Republic**'s fine-waled jackets ($98 at Banana Republic stores), which come in a range of warm autumn colors. Tired of the jean jacket you wore all last year? You'll feel much groovier in a fringed corduroy one by **Guess?** ($88 at Bloomingdale's).

Picks of the Week

Robert Marc's warehouse sale has many of the designer's high-end sunglasses and ophthalmic frames ($175 to $205) and styles from other top makers for 30 to 80 percent less than usual. Lenses are 20 percent off. *782 Madison Ave., near 66th St. (212-737-6000); 190 Columbus Ave., near 68th St. (212-799-4600); A.E., M.C., V.; call for hours; 10/10-10/12.*

New York Store Fixture is clearing commercial-grade Metro shelving—the heftier modular version of the chrome stuff you've seen at Hold Everything—for 40 percent off list. Four relatively large shelves with posts can be yours for well under $200—but the possibilities are endless (in black, too). *167 Bowery (212-226-0044); A.E., M.C., V.; 10/8-12/1.*

Donghia Furniture/Textiles, Ltd., which usually sells exclusively to the interior-design trade, is now offering its contemporary furniture—sleek sofas, chairs, ottomans, and dining chairs—to the public for 50 to 70 percent off. An Eaton club chair that normally sells for $4,070 will be $1,220. *295 Lafayette St. (718-747-1656); A.E., M.C., V.; Wed. 9-6, Thurs. 9-8, Fri. 9-5; 10/10-10/12.*

Boucher's summery turquoise and coral baubles are now 20 to 30 percent off. A multicolored tourmaline necklace that was $430 is now $300. *9 Ninth Ave., near 13th St. (212-206-3775); A.E., M.C., V.; Wed.-Sun. 12-7; 10/11-10/14.* ■

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Photographs by Aimée Herring.

Critics and Listings

Cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Iron Monkey

Opens October 12

Though this Yuen Wo Ping action film has been out on tape for a year, Miramax is releasing it in theaters after it drew raves at the Los Angeles Film Festival. The Robin Hood plot involves a country doctor (Yu Rong Guang) turned bandit. High-kicking co-stars include Donnie Yen and Yen Yee Kwan (pictured). (See listing, page 101.)

Best of the Week

Theater

Wonder of the World

Begins October 9

The last time Sarah Jessica Parker was at the Manhattan Theatre Club, she was a talking dog. So David Lindsay-Abaire's new comedy is probably a step up: She's a high-strung Niagara Falls tourist who has run-ins with a suicidal drunk, a tough sea captain, and—here's where the humor may come in—a huge jar of peanut butter. Stellar cast includes Amy Sedaris, Mary-louise Burke, and Kevin Chamberlin. (See listing, page 109.)

Classical Music

Orchestra Tech

Begins October 10

The American Composers Orchestra unveils its multiyear initiative with new music by Edmund Campion, David Felder, and Otto Luening. The program, which promises to inject electronic music into symphonic settings, includes lots of concerts and lectures. Just so long as they don't start adding disco synth strings . . . (See listing, page 128.)

Restaurants

The Grand Central Oyster Bar & Restaurant

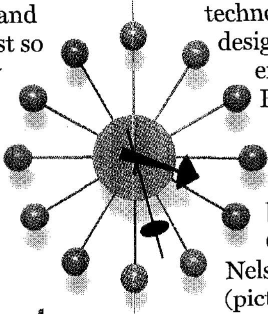
Prix fixe starts October 10

Forget the rumors that the Oyster Bar is closing. In fact, the subterranean seafood shrine will be offering its first prix fixe menu, through October 31: Three courses are $27, $9 of that going directly to the Windows of Hope Family Relief Fund and the HERE New York Assistance Fund. (Call 212-490-6650 to reserve.)

Art

Vital Forms

At the Brooklyn Museum of Art

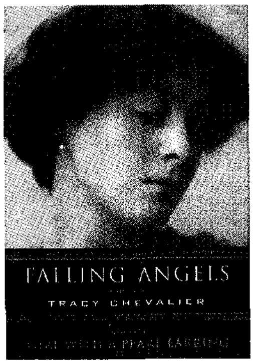


Subtitled "American Art and Design in the Atomic Age," this show looks at the assimilation of World War II technology by designers and engineers. Examples range from a Ford Thunderbird to a George Nelson clock (pictured) to the Slinky. (See listing, page 114.)

Books

Falling Angels

By Tracy Chevalier; Dutton; $24.95



Tracy Chevalier follows up her impressive debut, *Girl With a Pearl Earring*, with this tale of two English girls at the turn of the last century, torn apart by divisions of class and taste. Unfortunately, no backbiting Becky Sharps are to be found. In bookstores now.

Nightlife

Tori Amos

At the Beacon Theatre

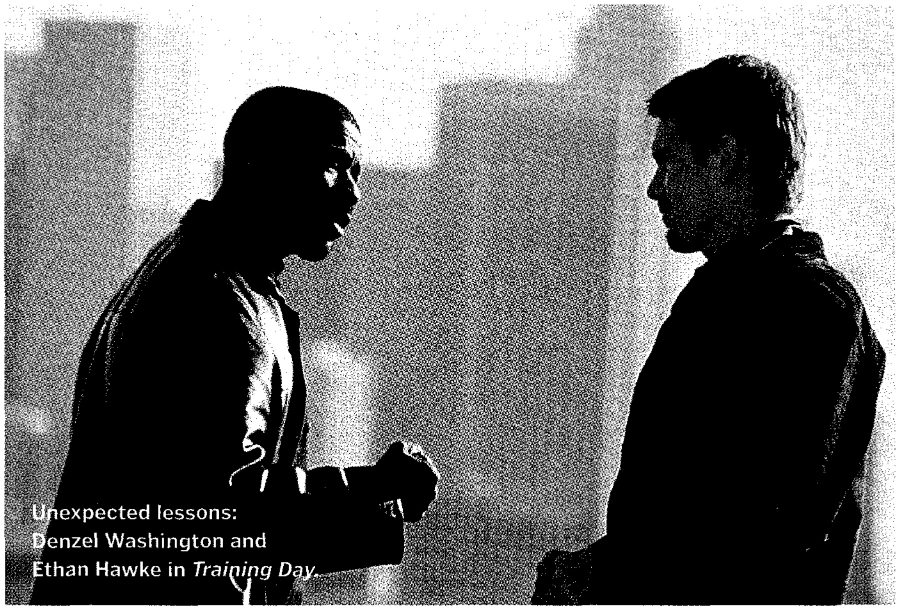
Expect a smorgasbord of febrile young minds from the New School to be raising lighters as Amos (pictured) sings selections from her latest release, *Strange Little Girls*. (See page 126.)

Photograph: clockwise from top left, Miramax Films; Brooklyn Museum of Art; Thomas Schenk.

Police State

As a corrupt cop who rules the L.A. streets, Denzel Washington revels in a glinty-eyed ferocity; John Cusack and Kate Beckinsale barely connect in *Serendipity*.

DENZEL WASHINGTON HAS OFten been criticized for playing characters whose travails are meant to uplift the human spirit. That's a surefire way to reap Oscar nominations—and dull the talent. But even when he's deeply mired in affirmation, Washington often flaunts a mean streak that undercuts the piousness. As the football coach at a newly integrated southern high school in *Remember the Titans*, for example, Washington was ornery, inflamed, and his anger carried an artist's pride. Washington's death-ray glare may have looked out of place in a treacly, inspirational movie like *Titans*, but it's the emblem of his new film, **Training Day**, where he plays Alonzo Harris, an undercover LAPD narcotics detective who barrels through the black and Latino inner-city streets in his souped-up Monte Carlo, cocksure in the knowledge that he commands them. Sheathed inside his vast black leather jacket, festooned with neck chains—his badge and his crucifix swing side-by-side—Alonzo is certainly an avenger. But is he an avenging angel or does he come from the other, lower place?



Unexpected lessons: Denzel Washington and Ethan Hawke in *Training Day*.

Rookie cop Jake Hoyt (Ethan Hawke) has one day to ride with Alonzo and prove himself. If he does, he can join Alonzo's elite narc squad and maybe make it to detective. "Are you a wolf or a sheep?" Alonzo asks the rookie, and the question carries an unintended double meaning: Any actor playing opposite Washington at his fiercest had better be a wolf, too, and for a while it seems like the hang-loose Hawke is going to be gobbled alive. But Hawke comes through with a shambling propulsion; his Jake is as rabid as Alonzo, but his ferocity is bound up with idealism. He still thinks he can make a difference in the streets, and he believes in doing things by the book, while Alonzo believes in getting a piece of the action and extracting justice any way he can. We're supposed to see Jake as a greenhorn version of Alonzo, before corruption and indifference rotted out the older man's soul.

Training Day
Starring Denzel Washington.

La Ciénaga
Directed by Lucretia Martel.

Serendipity
Starring John Cusack and Kate Beckinsale.
See Movies listings for details.

As a genre, cop movies traditionally carry a lot of political baggage, and *Training Day* is no exception. The director, Antoine Fuqua, and his screenwriter, David Ayer, aren't content to give us a standard black-white buddy cop movie. As the melodrama accelerates more and more improbably into a yowl of persecution and paranoia, it's clear that the filmmakers are reaching for the Conradian: Forget *Apocalypse Now*, Redux or Original Recipe—*this* movie wants to be your very own *Heart of Darkness*. Its dawn-to-dawn odyssey is structured not simply as an indictment of corrupt cops, which L.A. notoriously has in abundance, but also as an indictment of the awfulness inside each of us.

As volatile as *Training Day* often is, there's still a chasm between its ambition and its achievement. The main problem is that Alonzo, all too rapidly, turns into a species of monster. In a way, Denzel Washington has done his career makeover too well: He's so good at playing bad here that it becomes easy for us to dismiss Alonzo and his narcs as crazies—rotten apples in an otherwise upstanding system. We never really see in Alonzo the rookie-idealist he reputedly once was; like Iago, he seems to be a villain fully formed.

The disquieting moral aspect of most "serious" cop movies is the understanding that the police do the dirty work we prefer not to know about; in racially charged situations, that disquiet, especially among liberal viewers, is heightened even more. *Training Day* never grapples with the complicated issue of how a black cop, or a white cop for that matter, truly reacts to enforcing the law in these poverty-stricken black and Latino enclaves.

Alonzo's foulness, except for one brief, unconvincing scene with some city power brokers, is never linked to any kind of larger, institutional corruption. Whatever one might think of the politics of a movie like

Photograph by Robert Zuckerman.

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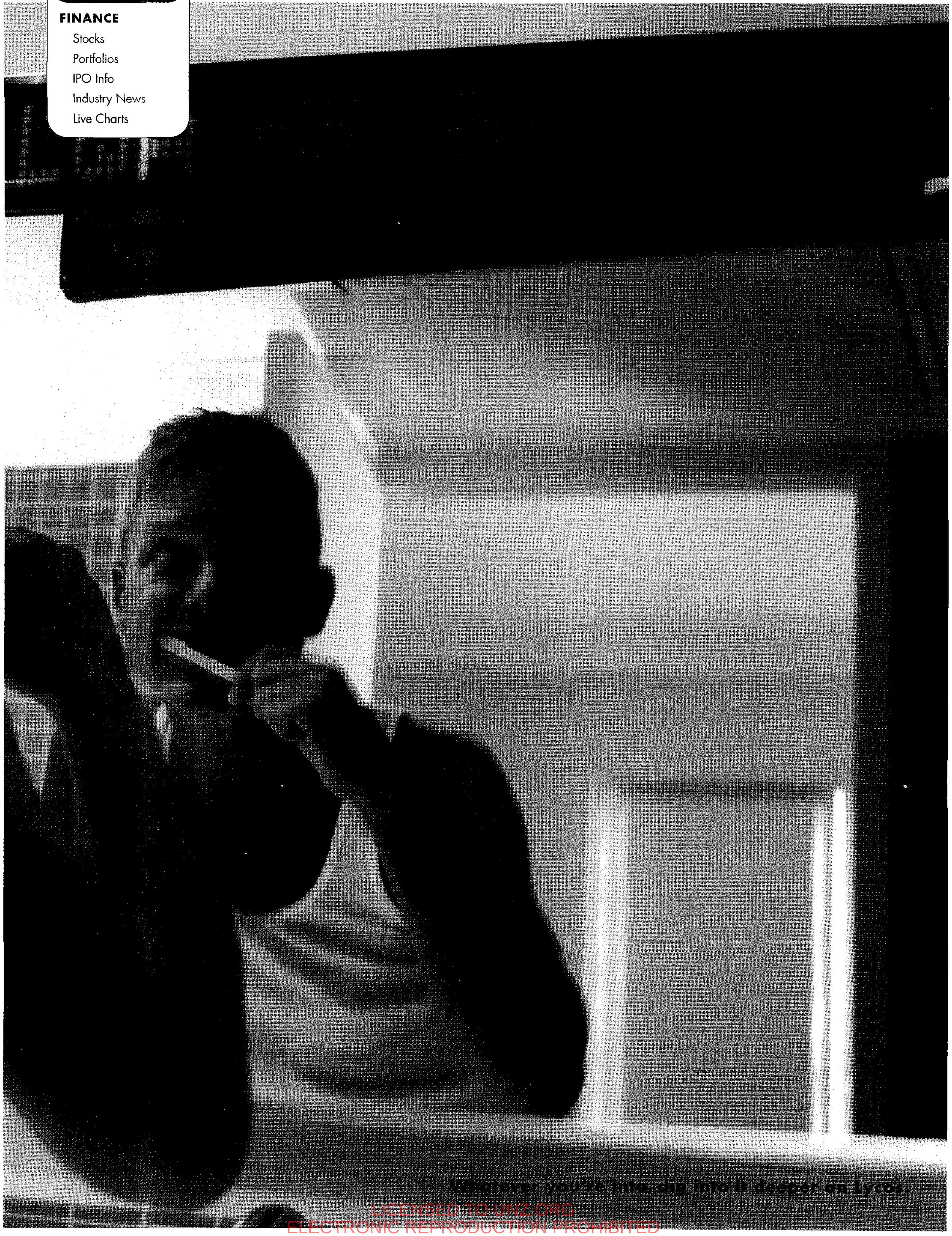

Whatever you're into, dig into it deeper on Lycos.

Dirty Harry, at least its agenda was out in the open: Harry Callahan became an unrepentant rogue cop because that was the only way to unshackle himself from the liberal courts and get the job done. Alonzo is a rogue cop because, we are made to understand, he has crossed over to the dark side. To control the streets, and stoke his demons, he commits atrocities.

There's a better, more righteous way in this film, and it's reflected in Jake's bruised, valiant face. (Jake's valor would have more resonance if he had overcome some Alonzo-like darkness in his soul.) And yet the movie tries to have it both ways by depicting many of the criminals, particularly the Latinos, as hulking, tattooed demons. Thus, *Training Day* plays on the racial fears of the white audience. The implication is that, if this is who we are being protected from, then it's okay for bad apples like Alonzo to brutalize them.

The filmmakers may think they're setting up a tone of high-flown moral uncertainty here, but what comes across is more like commercial opportunism. On a purely visceral level, *Training Day* is easily the most exciting movie out there right now, but as a morality tale with anything large on its mind, it's a cop-out.

LUCRECIA MARTEL, THE FIRST-TIME DIRECTOR of the Argentinean film **La Ciénaga**, has a gift for artful languor. Her movie is about the summertime reunion of an extended family in a rundown northern country estate, and it takes a while to sort out who everybody is. Tropical rains have turned everything swampy, and thunder is a constant obbligato on the soundtrack. Martel doesn't try to unify the various family stories into a fully developed, syncopated narrative, and her explorations of character are vignette-thin. But there's a new sensibility at work here, wry yet lushly disaffected, and it will be worth watching what she does next . . . I hope that everybody's need to see fluffy, feel-good comedies right now doesn't result in a lot of airhead movies being elevated to the status of winners. **Serendipity**, set mostly in New York, is a star-crossed romantic comedy with John Cusack and Kate Beckinsale, and it owes more than a bit to *Sleepless in Seattle*. I've never understood why filmmakers construct romances in which the leads hardly spend any time together. In the case of *Serendipity*, the answer may be that no one knew what to do with these two once they hooked up. ■

THEATER JOHN SIMON

Two Spitfires

Ibsen's *Hedda Gabler* is inexplicably played for laughs; *Spitfire Grill* is reinvented as a soulful musical.

Hedda Gabler
Broadway revival of the play by Ibsen, starring Kate Burton.

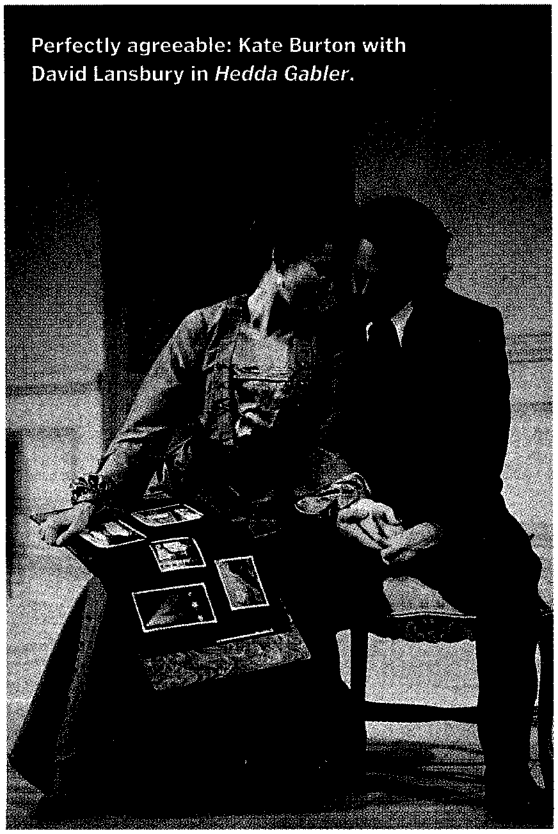
The Spitfire Grill
Off Broadway musical adaptation of the film.

Rude Entertainment
Off Broadway comedy by Paul Rudnick.

See Theater listings for details.

THE REVIVAL OF **Hedda Gabler** is introduced by the opening of Janácek's wonderful First String Quartet, which segues into the opening scene, and forthwith all is downhill. This production, after tryouts in three theaters, arrives on Broadway, doubtless encouraged by a New York *Times* review, as a masterpiece of wrongheadedness.

Nicholas Martin, the director, apparently wanted to make the play more palatable by emphasizing its comic aspects, both those written by Ibsen and those, more numerous, excogitated by Martin. The story of Hedda, General Gabler's neurotic daughter, exasperated by the hamstringing conventions of Norwegian bourgeois life circa 1900 and unhappily married to the dry-as-dust academic George Tesman, is not big on laughs. Hedda ends up creating havoc around her, driving one man to his death before committing suicide herself. Ibsen was a true enough artist to see also the ludicrousness of Tesman, the absurdity of Hedda, and the wry humor in a square-peg-in-a-round-hole marriage (but not to include the belly laughs Martin solicits and, worse luck, sometimes gets from unthinking spectators).


Perfectly agreeable: Kate Burton with David Lansbury in *Hedda Gabler*.

This so-called adaptation by Jon Robin Baitz was first seen in Los Angeles, in a different production directed by Daniel Sullivan and starring Annette Bening. Even unseen, that casting strikes me as vastly more suitable. Kate Burton is a perfectly agreeable actress in less demanding roles, but, especially when grossly misdirected, with no Hedda in her. She affects Victorian-melodrama attitudes, tromps about like a regiment of dragoons, utters horror-film laughs, and spits out a goodly number of her lines. She signifies torment by a look of petulance; even her hair, meant to be light brown, is dyed fire-engine red.

As Tesman, Michael Emerson tries to compensate for his effete speech pattern by frequently bellowing, and gives us a husband who must surely fantasize Hedda to be Hedwig of the angry inch. Even his physique would not have elicited a second look from General

Photograph by T. Charles Erickson.

Gabler's pistol-packing daughter. As the poetic and romantic Eilert Lövborg (who here has lost even his umlaut), David Lansbury fobs off on us a stockily unprepossessing, beady-eyed, and squeaky-voiced middle-American shoe salesman. Harris Yulin's strangulatedly underacted Judge Brack displays none of the much-needed menace. Even in the tiny part of the maid Berta, Maria Cellario shows no evidence of knowing what she is about.

Angela Thornton as Aunt Juliana (here Julia) does manage to be both dignified and effective, and Jennifer Van Dyck, despite overdirection, still appeals as Thea Elvsted. Alexander Dodge's somewhat stylized set is not inexpressive, Michael Krass's costumes pass muster, and Kevin Adams's sometimes overfanciful lighting is nevertheless dramatic. But what avails all this against Hedda's letting out unearthly shouts, or everyone's lapsing into hyper-Pinterian pauses? A crowning offense reveals Hedda, after shooting herself in the head, bloodlessly and beautifully draped across her piano, with only her father's portrait, high above her, spattered with blood.

Jon Robin Baitz's adaptation contributes little beyond updating Judge Brack's wanting to be the cock of the walk into wishing to be top dog, and having Eilert die of a shot not in, but below, the stomach. Yet it is certainly at our stomachs that this *Hedda Gobbler* [*sic*], a premature Thanksgiving turkey, takes aim.

THE GOOD NEWS IS THAT THE MODEST musical **The Spitfire Grill** is, if not an unmitigated success, a pleasingly tasteful achievement, worth at a conservative estimate two dozen *Urinetowns*. With music by James Valcq, lyrics by the late Fred Alley, and a book by both, this is an adaptation of Lee David Zlotoff's 1996 movie of the same name.

We have here an intimate, one-set, seven-character musical that simplifies and softens the film but does not reduce it to a saccharine confection. It is still the story of Percy Talbott, a young woman paroled after five years for a very nearly justified murder, and ordered to report to the sheriff of Gilead, a small town whose social center is the Spitfire Grill, a ramshackle eatery that its owner, Hannah Ferguson, would gladly sell if she but could. The stern, elderly Hannah is persuaded to take on Percy as cook and waitress; later, Shelby, the unhappy young wife of the gruff Caleb Thorpe, joins the two other women in a consciousness-raising alliance that even the town's maliciously gossipy postmistress and the wife-bullying Caleb come to respect.

There is much more to the story, but, though less than in the movie, enough to allow for an amiable country-flavored score, fine direction by David Saint, and aptly understated musical staging by Luis Perez. Michael Anania's versatile unit set, Theoni V. Aldredge's soberly telling costumes, and Howell Binkley's resourceful lighting contribute handsomely, as does the five-piece orchestra. But the triumph is the cast, in which Mary Gordon Murray, Steven Pasquale, and Armand Schultz are on the mark, and the three main women superb.

Phyllis Somerville is a perhaps slightly too young but compellingly acted and sung Hannah, exuding a winning forthrightness in everything she does. As Shelby, the always impeccable Liz Callaway surpasses herself, with breathtaking vocalism and heartwarmingly unfussy acting. The great find is Garrett Long. A young woman of the most unremarkable, unactressy aspect, she offers a Percy whose personality grows on us from an early high point to ever higher ones. As intended, she blossoms before our eyes and ears visually, vocally, and emotionally in a performance that transfigures both her and her audience.

So what if the tunes and lyrics are steadily satisfying rather than unusually clever and original; they are rendered with the kind of conviction and expertise that make them transcendent. It is not often that material and its interpretation move me to tears, but this was one of those occasions: *The Spitfire Grill* has the heart and soul that your *Producers* and *Full Montys* cannot begin to approach. What even in normal times would be a joy is, in these troubled ones, sheer nourishment.

PAUL RUDNICK'S **Rude Entertainment** comprises three one-acters. *Mr. Charles, Currently of Palm Beach,* about a flamboyantly gay TV show, is short and mostly funny. *Very Special Needs,* about a gay couple trying to adopt a Third World baby, is longer and less funny. *On the Fence,* about what happened to Laramie's murdered Matthew Shepard after death, as he meets Eleanor Roosevelt and Paul Lynde, is longer yet, unfunny, undramatic, and in bad taste. Peter Bartlett, Neal Huff, and Harriet Harris perform well under Christopher Ashley's direction. ■

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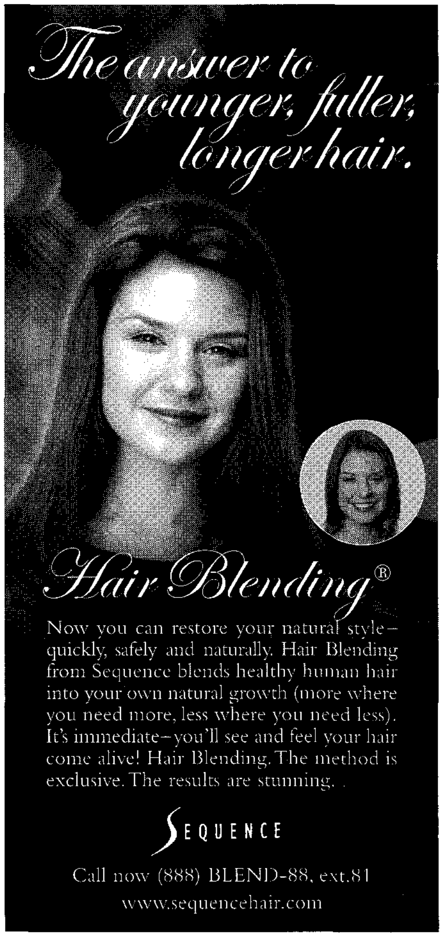
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cue TELEVISION **JOHN LEONARD**

Hearts and Soul

Despite an all-star cast in *The Ponder Heart*, something about TV still disdains Eudora Welty's Southern gentles; *Shot in the Heart*, by contrast, sizzles.

SO MUCH FOR ART THERAPY. NO matter how hard we root for Eudora Welty, we end up stuck with Norman Mailer. No matter how much we'd rather be contemplating **The Ponder Heart** among lovable loonies on a shady veranda in subtropical Mississippi, we are **Shot in the Heart** instead, by a killer in a death-row cage in Mormon-gothic Utah. It's as though the problematic times have dulled our appetite for anything but blood and dread.

Not that any of the talented people associated with the adaptation for television of Welty's 1953 novel for Masterpiece Theatre's "American Collection" have stinted on exertion. Peter MacNicol stars as Uncle Daniel, the feckless heir to the Ponder family fortune, with an eye for pretty women, a friendly word for everybody else, and a habit of giving away things like cows or gas stations to strangers who just happen to be passing through Clay County on a motorcycle or a whim. JoBeth Williams plays his niece, Edna Earle, so busy telling us his story that she doesn't pay sufficient attention to the traveling salesman who wants to whisk her away to New Orleans. Lenny Von Dohlen is the semi-competent family lawyer DeYancey "Tadpole" Clanahan, who must defend Daniel on a murder charge trumped up by Dorris Gladney, a politically ambitious district attorney played by Brent Spiner with a molasses accent thick enough to stop a tractor. And Angela Bettis is Bonnie Dee Peacock, the backwoods girl with the blonde curls who has been purchased for marriage by Daniel as if she were an ice cream cone, who can't think what to do with herself in the stately Ponder home except spend money and play jacks, and who will be frightened to death by a ball of fire in a summer storm.

There are even a couple of black folks in this Deep South idyll, one to keep house and the other to shine shoes. Director Martha Coolidge (*Rambling Rose*) puts these characters through their paces—more, in Mississippi, like an amble—with a knowingness almost as all-wise as Miss Welty's own, although lacking the novelist's wickedness. It's just that we can never quite credit MacNicol's Uncle Daniel as the desired amalgam of Dostoevski's Idiot and Vonnegut's Mr. Rosewater. Maybe something about television doesn't like the South except in sitcoms and can't help making drawls sound slow-witted. Or maybe something about frantic urban culture can't abide a sour mash of civility and eccentricity that isn't also decadent. I remember being flabbergasted when Saul Bellow's mean-minded *Mr. Sammler's Planet* won the National Book Award for fiction instead of Welty's luminous *Losing Battles* . . . and I was on the panel that so decided.

Southern: From left, JoBeth Williams, Boyce Holleman, and Peter MacNicol in *The Ponder Heart.*

What's the matter with us? How come so many critics agree that *The Executioner's Song* was Norman Mailer's best novel, even if some of us did have our doubts about his screenplay for the 1982 TV mini-series and Tommy Lee Jones's charismatic performance as convicted murderer Gary Gilmore? Was Gilmore—just because he drew pictures of ballet dancers, read the poems of Shelley, admired the music of Johnny Cash, and wanted to die in spite of his ACLU lawyer and the anti-death-penalty crowd determined to save him—any more interesting, instructive, or worthy than any other stone killer on any other death row?

The Ponder Heart
Monday, October 15; 9 to 11 P.M.; Channel 13.

Shot in the Heart
Saturday, October 13; 9 to 10:45 P.M.; HBO.

On the other hand, if we are going to turn killers into Charlie Manson rock stars, at least Gary had a kid brother, Mikal, who wrote for *Rolling Stone*. And this brother had much more to say than he ever confided to Lawrence Schiller, whose research into the case was the basis of the Mailer novel and who would direct the TV mini-series. And Mikal would finally say it in 1994, in an open wound of a memoir called *Shot in the Heart*, which is the basis of the HBO movie. So it's back again to the dread zone, with Elias Koteas as Gary, Giovanni Ribisi as Mikal, Sam Shepard as

Photograph by ALT Films.

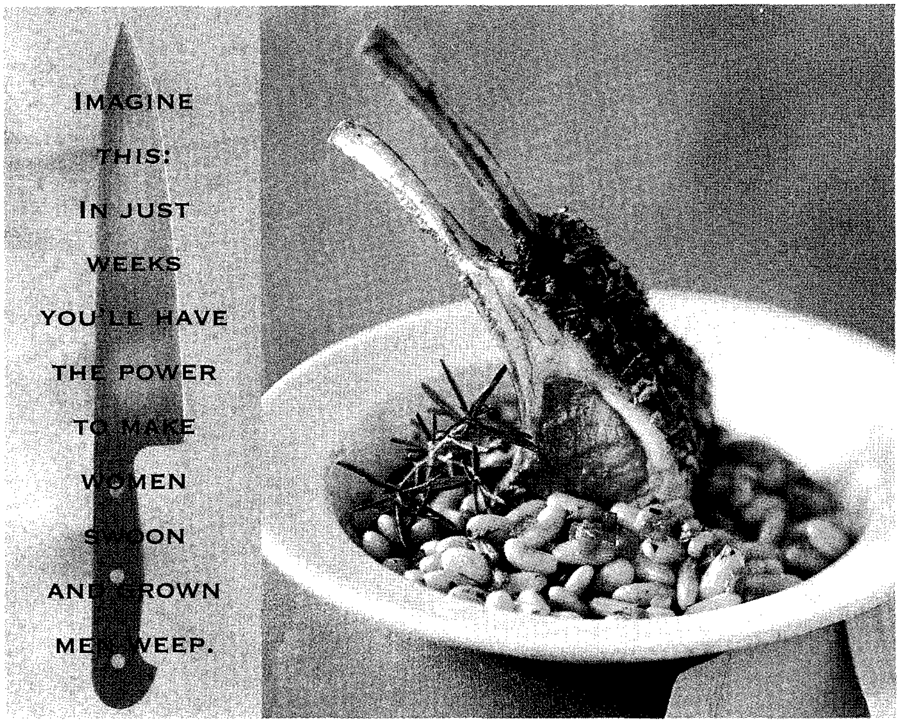
their abusive father, Amy Madigan as their Mormon mother with the white-horse death dreams, and Eric Bogosian as Larry Schiller, a vampirish one-man media feeding frenzy. Like the memoir, the movie ends with Mikal's declaration that the only way he can be sure of ending a Sophoclean cycle of family violence is by never having any children of his own.

Agnieszka Holland (*Europa, Europa*) directs this stunning cast in what is essentially one long therapeutic interrogation with evidentiary flashbacks—a claustrophobic seizure, a water torture of family secrets. Mormonism, to be sure, is exploited for its kinks. But so is Sigmund Freud, for intimations of patricide. As creepy as Koteas is (nor are Sam and Amy any bargains), Ribisi is even creepier, like a Hamlet itchy from some trichinous nematode he can't scratch out of his system. There is actually a scene when no one is hurting anybody else, when the brothers are just driving in a car listening to Fats Domino on the radio singing "Valley of Tears," that is as lonesome as anything I've ever seen on television, a desolate haiku. I would like to believe that most of our families are more like the Ponders than they are like Gilmores, but it's hard to these days.

IN BRIEF

• **Local News . . . One Station Fights the Odds** (October 9, 16, 23, 30, and November 6; 10 to 11 P.M.; Channel 13) spends a year at an NBC affiliate in Charlotte, North Carolina, where broadcasters under pressure to improve their ratings must cover a hurricane, a murder case, and a court challenge to a plan to desegregate its public schools, all while a just-hired news director deals with racial tensions in his own shop, a corporate owner that keeps changing its agenda, and ethical questions that are as troubling as questions of community responsibility. The amazing thing is that almost everybody is honorable.

• **What Girls Learn** (October 14; 8 to 10 P.M.; Showtime) suggests that while it's easy enough for Scott Bakula to take on Vulcans, Klingons, and even the shape-shifting Suliban in the new *Star Trek* series *Enterprise* on UPN, it's another to take on the teen daughters of Elizabeth Perkins when it seems she is about to die before Alison Pill and Tamara Hope have gotten used to Scott as the perfect stepfather. Hokum for the whole family. ■



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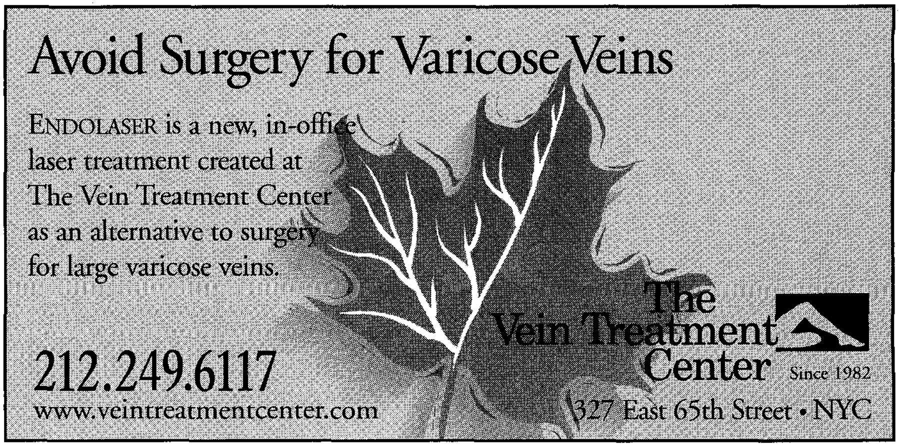
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B Keeper

Though Suzanne Farrell has proved herself to be a worthy custodian of Balanchine's legacy, her lack of a full-time company undermines her efforts.

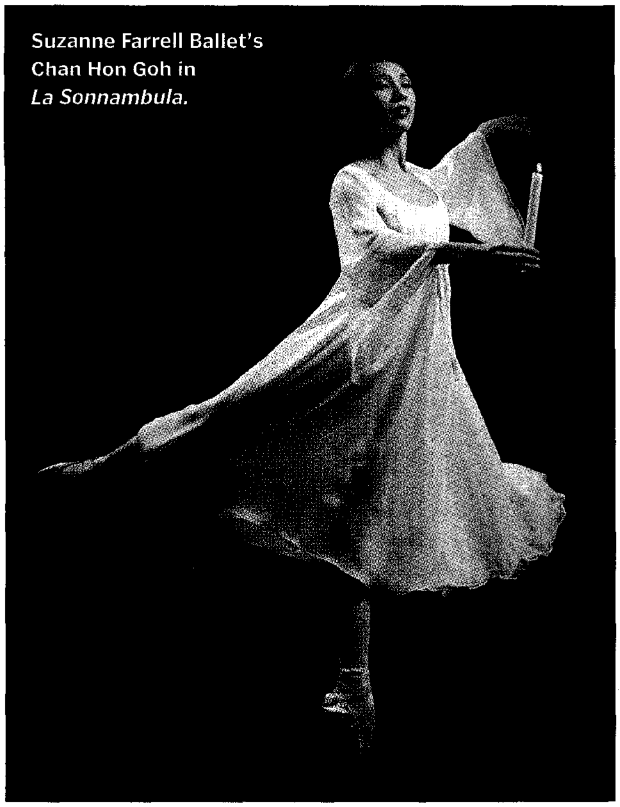
Suzanne Farrell Ballet
At the Kennedy Center, Washington, D.C.

Dance Theatre of Harlem
At the City Center.

THE RECENT KENNEDY CENTER engagement of the newly fledged **Suzanne Farrell Ballet** raised an old question. Given the nasty fact that Farrell remains in seemingly permanent exile from the New York City Ballet, where she was once Balanchine's reigning muse, how can her unparalleled gift for keeping the master's choreography alive best be implemented?

After the ballerina's retirement from the stage in 1989, her career logically took the form of a series of teaching, coaching, and staging assignments. Her results were gloriously evident in last year's Balanchine Celebration, another Kennedy Center project. Farrell's productions—*Divertimento No. 15* for the pickup group she'd formed (and transformed) from a motley crew of veteran dancers and neophytes, *Agon* for the Miami City Ballet, and *Mozartiana* for members of the Bolshoi Ballet—were inarguably the most wonderful entries in a distinguished showing that suggested Balanchine's oeuvre had prospects independent of the NYCB's haphazard custodianship.

At that moment, Farrell's ad hoc group officially declared itself a company. This season, it advanced its ambitions by presenting a repertory of seven Balanchine works, leavened by one of Jerome Robbins's, in an eleven-day run. Despite heartening moments of clarity and radiance, the performances were, overall, disappointing. Perhaps the letdown was inevitable, since this is a company in name only. Apart from the Kennedy Center association, it has little of the support, essential to the presentation of classical ballet, that a sound institutional structure can provide. Farrell's troupe is more like a dream than like an organization.


Suzanne Farrell Ballet's Chan Hon Goh in *La Sonnambula.*

The group must manage with a constricted rehearsal period—this time, under a month for those eight ballets, each a touchstone work—and it has no assurance of continuity, let alone a solidly planned future. It comes together, inevitably with many a change of face, only to prepare for a specific gig; the rest of the time, the dancers are busy earning their living elsewhere—with other companies or as itinerant performers. It has no depth or richness of personnel. The leading roles were shared out among four women and two men, all overtaxed; the rest of the two-dozen-member roster is corps de ballet. Worse, the group harbors no truly significant talents at either level. While Farrell works miracles in the silk-purses department, there is a natural limit to what she and her protégés can achieve, despite everyone's evident devotion. It's impossible for Farrell to endow any dancer with the extraordinary qualities she revealed in her stage career—the physical capacity to develop a phenomenal technique (and to imprint it with a unique personality) and the intangible faculties that mark supreme performing artists, such as imagination and passionate abandon.

The positive side of this undertaking? Despite their limitations, the SFB stagings let you see Balanchine's choreography projected cleanly and spaciously, with music as the motor. In their finest moments, which are admittedly erratic, they achieve tenderness without succumbing to sentiment, style without degenerating into affectation. It's telling, though, that in a repertory encompassing works as significant and diverse as *Apollo, Scotch Symphony, Duo Concertant,* and *La Sonnambula,* the only fully satisfying production was that of *Monumentum Pro Gesualdo,* a breathtakingly brief affair, lovely and selfless, emphasizing group configurations. It's a design for generic dancers, showing the purity of their training and the purity of their purpose without posing the thorny challenges of mature artistry or stardom. It's a mirror, too, of the aspect of Farrell that is all innocence.

Photograph by Paul Kolnick.

Dance Theatre of Harlem JUST PLAYED two weeks at the City Center with the dancers looking swell and the repertory leaving much to be desired. The company breeds performers distinctive for their grace of both body and spirit. Physically, they are exceptionally handsome, and they display a pride and joy in their beauty that has nothing to do with narcissism and everything to do with the celebration of life. Technically, flaws remain—most noticeably a stiffness in the feet that compromises the men's jumps and the women's pointe work. Yet when a step or phrase is rendered awkwardly, it's usually evident that the dancer has the right *idea* about it, that his overall training is on the right, classical track.

These are not haughty artists; they dance to engage and please their audience, but without tarted-up charisma. In abstract roles, they present themselves in a modest, friendly manner, the men, in their cavalier assignments, combining the required aristocratic elegance with a gentle sweetness. They tackle dramatic roles, no matter how unbelievable, with a conviction lost to most people once the make-believe games of their childhood are past. Dancers like these deserve finer material. Indeed, they need it, desperately, if they're to realize their potential.

The repertory for the recent season comprised only second- (and third-) rate works, along with several that should have been given the coup de grâce at their dress rehearsal. The opening-night program, with four brand-new ballets, reproduced this situation in miniature. Laveen Naidu contributed a vapid rote exercise in neoclassicism to lovely music by Ernest Bloch, Lowell Smith succumbed to Khachaturian's *Spartacus* score and produced a wannabe Soviet-style duet, and Augustus van Heerden concocted a Spanish melodrama that was more lurid pantomime than dance. The best item in this sorry lot was Robert Garland's *New Bach,* which gently ridiculed the myth that blacks have an affinity with jazz that prevents them from succeeding in classical realms. The absence from the current repertory of choreography by Balanchine, the mentor of DTH's heroic founder and leader, Arthur Mitchell, is either inexplicable or shameful. I'm trying to find out which. ■

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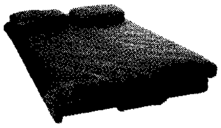
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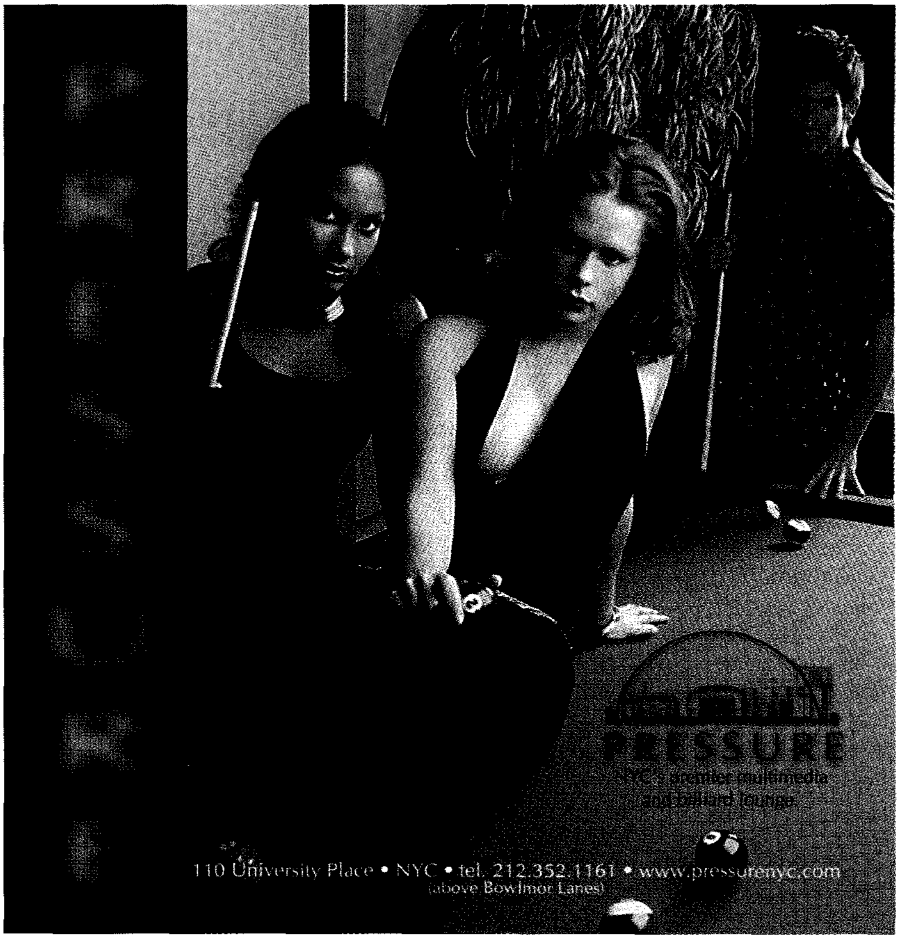
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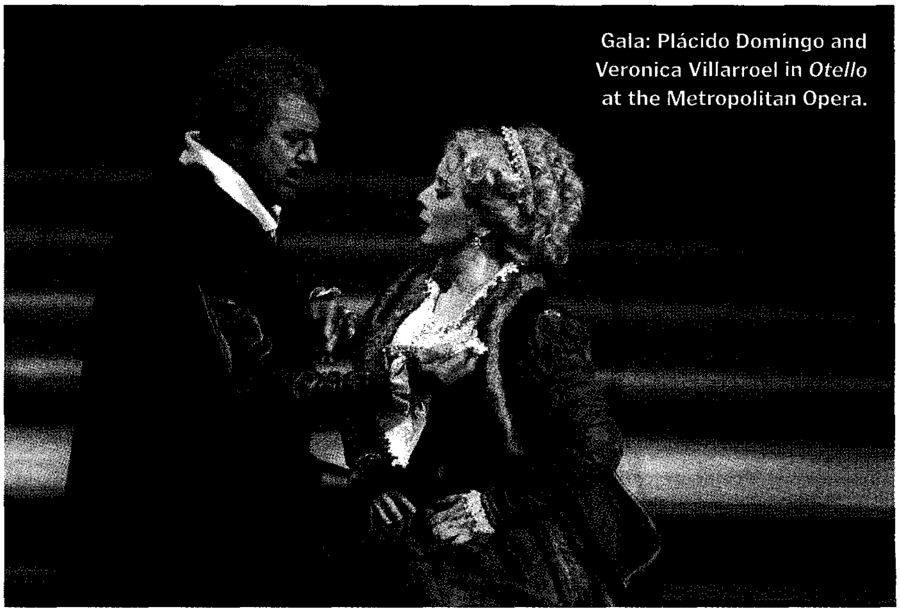
Verdi Ve Go From Here?

Giuseppe knew a thing or two about patriotism and heroes, which is doubtless why the Met's opening-night gala celebrating him was so comforting.

THE METROPOLITAN OPERA'S opening night, titled **A Celebration of Giuseppe Verdi**, inevitably had a very different tone than the gala event originally intended. Art always takes on a special meaning for a nation under stress, a fact that Verdi knew better than most composers and the reason why he was a hero to his countrymen when Italy was in extremis during the nineteenth century. Would that we now had an opera composer who, at one stroke, could both express the national feeling and explore the human heart and mind with comparable lyric genius. That ability is why Verdi's operas continue to belong to us all, and their compassionate understanding of who we are and why we do what we do makes them more valuable than ever right now.


Gala: Plácido Domingo and Veronica Villarroel in *Otello* at the Metropolitan Opera.

That certainly occurred to me more than once as I watched the Met's potpourri selection from three great operas: the opening act of *Un Ballo in Maschera*, Act III of *Otello*, and the final act of *Rigoletto*. The central panel of this triptych was the most moving, in part because this is the scene that shows a great hero at his most tragic, a man whose exceptional capacities for leadership, love, and responsibility have been poisoned, perverted, and sidetracked beyond recall. Despite his long association with *Otello*, Plácido Domingo has never fully penetrated the passion and terror that lie at the heart of this character, but on this occasion he allowed himself to get closer to the core than I've ever seen him do before. Not only was his acting nuanced and committed, but his vocal command of the notes, some admittedly transposed down for comfort, was also complete. With Veronica Villarroel's achingly expressive Desdemona, Nikolai Putilin's vicious Iago, and James Levine's eloquent conducting, the whole sequence was simply shattering.

A Celebration of Giuseppe Verdi
Opening night of the Metropolitan Opera.

The Capulets and the Montagues
The opera by Bellini, at the New York City Opera.

Wozzeck
The opera by Berg, at the Metropolitan Opera.
See Classical & Dance listings for details.

The remainder of the evening was never less than satisfactory, although there were frequent reminders—if more were needed—that we do not live in a golden age of Verdi voices. Even at that, I heard enough of Neil Shicoff's Gustav III in *Ballo* to be curious to hear him sing the complete role, preferably in a smaller house; his assured vocal presence and dramatic grasp of this complex personality promises much. Larissa Diadkova's formidable Ulrica was another plus, but Deborah Voigt's billowy soprano does not sculpt a Verdian phrase with the same precision and naturalness it does the music of Wagner or Strauss, while Frederick Burchinal sounded strictly minor-league as Anckarström. The less said about the final act of *Rigoletto* the better, although I hope we will be hearing more from Daniela Barcellona, who made her Met debut as Maddalena. That small role hardly begins to show the full range and quality of this deluxe coloratura mezzo-soprano voice, one that has recently starred in Rossini's florid operas at the Pesaro festival.

IT WAS THOUGHTFUL OF THE CITY OPERA TO mark Bellini's 200th birthday with one of his less frequently seen works, **The Capulets and the Montagues**, a joint production with companies in Los Angeles, Minnesota, and Israel. This, of course, is the composer's Romeo-and-Juliet opera, although it has no direct relationship to Shakespeare's play—Bellini's librettist, Felice Romani, borrowed from the same Renaissance sources as the Bard and devised a drama that shares only the basic plot details. Unsuspecting operagoers expecting a more literal Shakespearian experience will be further baffled by the production itself, directed by Thor Steingraber and designed by Robert Israel. A bizarre concept is at work here, one that relocates the action to pre-Fascist Italy, when feuding families presumably went after each other with rifles and rich-cat Capulets, dressed in tuxedos, read the daily stock returns. None of this sheds the slightest illumination on

Photograph by Jack Vartoogian.

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what Bellini was after, a classic case of updating an opera just for the hell of it.

Luckily, the singers do not seem unduly distracted by their irrelevant surroundings. Sarah Connolly, in fact, looks quite smashing as an ardent teenage Romeo dressed in her stylish prep-school suit. She sings the music exquisitely, too, spinning smooth-as-silk bel canto phrases with her evenly modulated, expressively textured mezzo-soprano. Her voice blends to perfection with Mary Dunleavy's silvery soprano, which glistens like a ray of moonlight in Giulietta's gorgeous arias. As long as these two are onstage, the production's brainless premise hardly seems to matter. There is strong support from tenor Raul Hernandez (Tebaldo), John Marcus Bindel (Lorenzo), and Jan Opalach (Capulet), while the orchestra, led by Joseph Rescigno, sings and breathes naturally with the singers, precisely as an ideal Bellini accompaniment should.

BOTH OF ALBAN BERG'S OPERAS RANK AS James Levine specialties, and both are in the Metropolitan's repertory this season for a few performances each. **Wozzeck** has already come and gone—apparently, selling this haunting study of a wretched soldier who murders his sluttish mistress to Met subscribers continues to be a challenge—but the memory is still worth recalling. The orchestral work only improves with each repetition, as does Levine's own commitment to the opera. I find that heartening in a conductor whose engagement with music is often more focused on obtaining instrumental excellence than on discovering the interior life of a score. In this revival, though, Levine seemed to be looking well beyond the notes for once, and the savage power of his interpretation was deeply moving.

It's now the sensible custom to play this brief three-act opera without intermissions, 100 minutes of unbroken, concentrated intensity for which the singers must be grateful as well as the audience. I still find the production—direction by Mark Lamos, sets by Robert Israel—excessively remote, an abstract approach that succeeds only in turning the drama into a bizarre comic-strip nightmare. Even at that, Falk Struckmann's Wozzeck emerges as a deeply disturbing figure, partly because he sings the part so beautifully, and Katarina Dalayman finds poignancy in Marie that her predecessors missed. In the end, though, the evening belongs to the Met orchestra. ■

ART MARK STEVENS

French Lessons

At the Met, Paul Signac and his luminous seascapes emerge from Seurat's shadow.

MANY GREAT MODERN artists have had nothing to say—at least directly—about the tragic events of their time. The French, in particular, were masterly at cultivating the principles of pleasure and order even as the world around them flew apart. During World War I, as Europe became a charnel house, the Cubists remained in the Parisian cafés investigating the finer points of form. And Matisse and Bonnard never felt obliged to abandon the radical dream of paradise to report the facts from hell. Does this detachment represent an ostrichlike blindness to history? Of course. But it can also be an essential blindness, one that protects other forms of sight. Not everyone can or should be a tragedian, and art is often best not when it reflects brute reality but when it keeps alive what is forgotten or dimmed by the shadows.

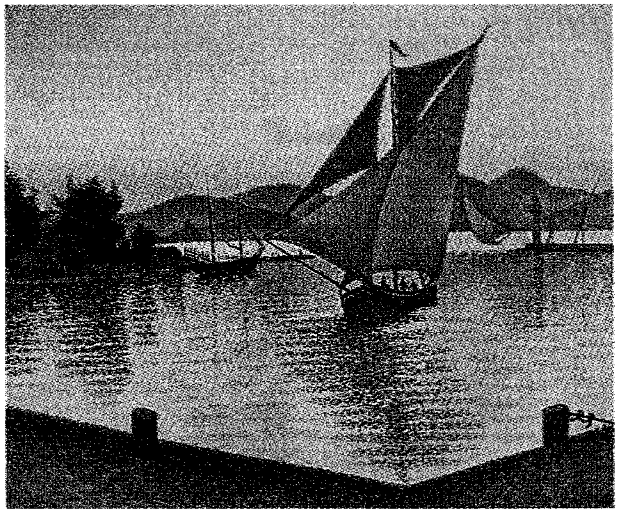
Paul Signac (1863–1935), whose luminous retrospective opened last week at the Metropolitan Museum of Art, is part of this French tradition. Signac was a political man, concerned with suffering and the revolutionary fervor of his era; occasionally, his views entered his art. But he usually argued for a more indirect link between art and the tormented world. "Justice in sociology," he wrote, "harmony in art: the same thing." Signac chose to create an aesthetic preserve of orderly joy, one in which the endless floating bits of existence are recast into a harmonious whole. (A friend of mine, freshly aware of the terror of the broken, said she wanted "to crawl into his pictures.") Among his sailboats and shimmering seas, he could engage in painterly researches into a perfected world. In the catalogue, the organizer of the show, Susan Alyson Stein, described Signac's ideal as being "completely in control of his means but with such ease and seeming casualness of execution that his results were disarming."

Signac, 1863–1935: Master Neo-Impressionist
At the Metropolitan Museum of Art; 10/9–10/30.

Heads
Photographs by Philip-Lorca diCorcia; at PaceWildenstein Gallery; through 10/13.
See Art listings for details.

The actual art-historical purpose of this show is to help Signac escape from the shadow of Georges Seurat, the master theorist of pointillism, or divisionism—the theory upon which Signac founded his own work. Seurat proposed making art based upon a scientific understanding of optics and color. He came to believe that an artist could mix dots of primary colors in such a way that at a distance, they fused in the eye—creating an especially vivid, luminous image. As a young man, Signac, a self-taught painter,

Sails man: Signat's *The Port at Sunset, Opus 236 (Saint-Tropez)* (1892).



Photograph courtesy of the Metropolitan Museum of Art.

adopted Seurat's ideas with the fervent devotion of a convert. Although Seurat himself died young in 1891, Signac retained his friend's system for most of his life, tinkering with but never abandoning its principles.

As the show and catalogue suggest, Signac had a warmer, more romantic sensibility than the strict Seurat, who maintained a Pharaonic reserve. Signac, loosening the collar of the theory, let his brush play more in the paint. His color had more juice, his light more fire. A passionate sailor and yachtsman, Signac liked the bulge of a sail and had a strong feeling for the physical presence of the sea. Theory could not, for example, dry out his sense of the wetness of water. (He became deft with watercolor, a medium that spills across boundaries.) He made his best work during a relatively brief period, from the late 1880s until the early to mid-1890s. In the seascapes of those years, logic and passion seem ideally joined: The luminosity is truly rapturous. Later, he became merely talented, especially in his more ambitious works. Under the influence of romantics, something rather strained, sugary, and grandiose—a romantic flush—upset the perfect poise of his earlier approach.

A complementary exhibit at the Met, "Neo-Impressionism: The Circle of Paul Signac," demonstrates why Signac will never quite succeed in escaping from Seurat's shadow. The show, which was organized by Dita Amory, contains some pictures by a number of artists working with divisionist ideas—but also some pictures by Seurat himself. Seurat's dominance over the field is absolute. Seurat *is* his theory: What promised to be a system for all proved to be the sensibility of one. Seurat cannot be copied; his art is sui generis and makes his followers look, by contrast, sort of sloppy and charming. The strongest among them, such as Matisse, realized this and soon went their own way. In his best work, Signac always transcends charm, yet he can leave the eye longing for something firmer—something more like Seurat's otherworldly austerity.

THE STREET MOBS OF THE FRENCH REVOLUTION, as they helped sweep away the old regime, brought to the fore a great new subject in art—the nature of the modern crowd. Generations of modern artists have now addressed this volatile, ever-changing subject. In our time, no one has been more successful at depicting the play of the contemporary street than the photographer Philip-Lorca diCorcia. Over the past few years, his pictures taken in such places as New York, Tokyo, and Los Angeles have captured the strangely abstract, hurrying air of the people; the glossy shine of the clothes and the postmodern habitats; and the random syncopation of crossed paths and passing meanings. For his new show, **Heads**, at PaceWildenstein in Chelsea, which continues until October 13, diCorcia has in effect slowed down the shutter and moved in close to the moving crowd—spotlighting solitary faces as they emerge onto a street. Each face seems to present a kind of sudden, individual glint, like the momentary flash within a school of fish.

Illuminating: DiCorcia's *Head #22* (2001).

These are not upbeat portraits: A melancholy air suffuses the illuminations of a postman, a security guard, a girl in a T-shirt. Yet diCorcia's photographs do not milk the usual clichés about alienation and "the lonely crowd." He uses the elements of fashion to spotlight the heads, but the heads are neither those of stars and models nor those of the officially sad or downtrodden. They are not selling anything, especially not themselves. Nothing is confessed. Thoughts are not delivered. Many of the heads and shoulders form a momentary pyramid in the surrounding vagueness, which gives them strength. DiCorcia's treatment of the background or "negative" space around the central image—often a formal weakness in photographs—is especially evocative. His whispering darks almost become part of the heads. They take the place of the halo in the earlier depictions of mysteriously illuminated figures. They represent the blur of consciousness. DiCorcia is here building monuments to the unknowable, in a culture that hungers to know all. ■

IN BRIEF

Pop Music | Ethan Brown

Jay-Z's paeans to a player's paradise fall even flatter now.

"IS HIP-HOP IRRELEVANT?" ASKED A MUSIC writer in an e-mail circulated in the hip-hop community after September 11. Such self-examination is hardly confined to hip-hop these days, but it has added weight for a subculture that came to symbolize the late-nineties good life as much as the dot-com scene. And aside from P. Diddy, the genre's most public face of turn-of-the-century opulence was Jay-Z, whose "Big Pimpin'" and "Money Ain't a Thang" exulted in an irrational exuberance all their own. Some of the music he made defined the Zeitgeist, although it was among his weakest work.

The Blueprint (Roc-A-Fella/Def Jam)—which, Jay-Z pointed out at a New York concert, "dropped the same day as the towers"—might sound particularly off the mark now, as cultural critics rush to declare the end of irony. But regardless of the social and economic climate, the rapper's rhymes still come off as yet another cataloguing of his Fortune 500 lifestyle, complete with kept women ("Girls, Girls, Girls"), VIP-room access ("Jigga That N***a"), and plain-old egoism ("Hola' Hovito").

Only inventive production by Gimel "Young Guru" Keaton hints at a life beyond the balance sheet. Keaton breathes new life into sampling, reimagining songs by the Doors, Bobby Byrd, and the Jackson 5, and provides some of the lushest orchestrations since the big-band soul of Isaac Hayes and Barry White. One hopes that as hip-hop grows smarter and more serious—whether that's of the moment or not—there will be more M.C.'s able to match the restless imagination of its producers. ■

Photograph courtesy of PaceWildenstein Gallery.

Egg Beaters

You can have just about anything you want for breakfast in this town, from anywhere in the world. So why settle for a muffin?

ARE YOU A BREAKFAST PERSON? if you're not (and so many of us aren't), maybe you're eating the wrong kind of breakfast. "To my way of thinking, breakfast is a state of mind rather than a traditional morning meal," says Chanterelle chef David Waltuck in his book *Staff Meals*. "I'll eat virtually anything in the morning rather than face a bowl of cereal, a bagel or muffin, or bacon and eggs." Here, in the world capital of bagels, where most bakers make mountains out of muffins, those words sound like heresy. So what else is out there, anyway?

Actually, there's plenty. Most of the world (and a good portion of New York) gets by, in fact thrives, on breakfasts that revolve around foods and flavors few of us imagine waking up to. So, in the interest of demonstrating that a toasted "everything" bagel with scallion cream cheese isn't necessarily the ultimate morning meal, we've nibbled light dinners and woken up much earlier than usual to sample the city's broad spectrum of international morning fare. Some of these edible imports seem utterly authentic; others merely integrate foreign flavors into the eggs-and-toast theme, but none will leave you scratching your head come lunchtime, trying to remember what you ate for breakfast.

If you need to start your day with a jolt, caffeine isn't the only option. Chili peppers are just as effective—and addictive—especially when tucked away inside a three-egg breakfast burrito from **Kitchen/Market** (218 Eighth Avenue, near 21st Street; 212-243-4433), the superlative Chelsea source for all things south-of-the-border. This two-fisted portable breakfast is packed with protein, not to mention onions, green chilies, melted jack and Cheddar cheese, and doused with just enough hot sauce to get your juices flowing.

Early risers are doubly blessed at Kitchen—they avoid the inevitable lunch and dinner lines, and get to sample sensational Latin-American morning bebidas like the delicately milky Ibarra hot chocolate or, even better, the atole, a pre-Columbian drink made from roasted heirloom white-corn meal, piloncillo (unrefined Mexican sugar), and milk. It looks like gruel but tastes like ambrosia. If you've got time to linger, you can do it next door, at Kitchen's tiled retro-diner sibling, the **Bright Food Shop** (216 Eighth Avenue, at 21st Street; 212-243-4433). The same burrito with a side of black beans will cost you an extra $3.15 sitting down, but the cozy counter and the light-flooded room are worth it. And there's more interpretive Mexican-flavored morning fare to choose from, like a version of piloncillo-sweetened French toast made from whole-wheat tortillas, torn into strips and drizzled with a Mexican crema-and-maple syrup, and smoked whitefish maki: chili-spiked scrambled eggs, smoked whitefish, and wasabi cream cheese, an unpredictably harmonious fusion of Jewish, Japanese, and Mexican flavors.

Mexican maki: Bright Food Shop's breakfast rolls.

The fusion theme carries over to **Hampton Chutney Co.** (68 Prince Street; 212-226-9996), and so does the notion of stuffing jazzed-up scrambled eggs inside an ethnic wrapper—in this case, a crispy, baguette-sized Indian dosa with the slightly sour flavor that comes from fermented rice batter. The $6.95 breakfast version features fresh spinach, intensely flavored oven-roasted tomatoes, and melted jack cheese; splurge an extra $1.50 for some ripe avocado slices, and drizzle everything with cilantro chutney.

If you've ever eaten leftover pizza, cold sesame noodles, or Cheez Doodles at the crack of dawn, you're already open to the idea that one man's lunch, dinner, or vending-machine snack is another's breakfast. Even so, banh mi, those Vietnamese heroes loaded with lunch meats more mysterious-looking even than an Oscar Mayer variety pack, are not everyone's idea of a suitable breakfast sandwich. But in Ho Chi Minh City, banh mi for breakfast is as common as bagels and lox are on the Upper West Side. At **Viet-Nam Banh Mi So 1** (369 Broome Street; 212-219-8341)—a spic-and-span Vietnamese grocery—breakfast begins at 8 A.M. The lavishly constructed "special" banh mi ($2.75) is the way to go: crumbly barbecued pork, beige-colored pressed "pork roll," and another fatty pink slice of meat that looks like headcheese, along with a crunchy pile of sliced cucumbers, cilantro, and sweetly pickled carrots all layered into a warm hero roll slathered with homemade mayo. Ask for a squirt of hot sauce and you have the defining flavors of Southeast Asia—hot, sweet, salty, sour—on a bun.

Photograph by Kenneth Chen.

At **African Grill** (1496 Fifth Avenue, at 120th Street; 212-987-3836), breakfast seems more like dinner—and not just because the drapes are pulled tight against the morning light. Chef Ousmane Kane learned to cook from his mother, who ran a restaurant in Senegal, and his breakfast philosophy seems to be to eat what you might for dinner, only earlier, when you need the energy most. The protein-packed power breakfast menu one morning included juicy fried chicken spiked with loads of black pepper and garlic, served with salad and a hefty dollop of mayonnaise, and sautéed kidneys and onions with petits pois. Breakfast is served until noon, but sleepyheads run the risk of missing the lamb chops viande, which seem to sell out early.

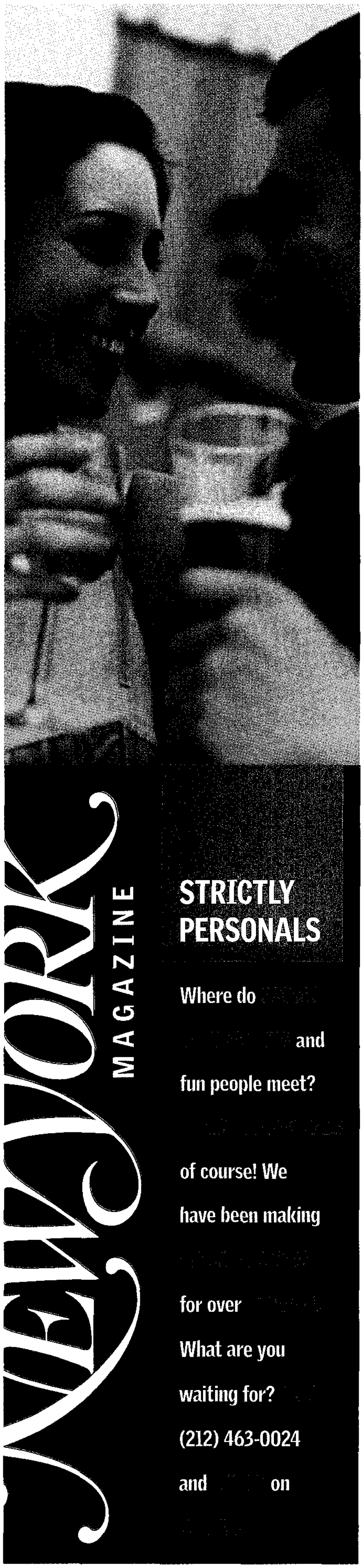
Our Mom was never at her culinary best in the morning. Her breakfast repertoire boiled down to three dishes: Wheatina (clumpy), Maypo (lumpy), and Cream of Wheat (pasty). Since then, we've stayed away from anything hot and mushy in the morning. That was until we discovered congee, the soupy rice porridge which is to East and Southeast Asia what oatmeal is to Scotland. While there's only so much you can do to dress up a bowl of breakfast oats, congee lends itself to all sorts of mostly savory condiments and add-ons. The kitchen at **Congee Village** (100 Allen Street; 212-941-1818), a jungly Cantonese oasis, turns out 26 versions of the sticky stuff, from chicken and black mushrooms mingled with chopped scallions, ginger, and cilantro ($3.50), to one with cartilaginous chunks of frog meat ($7.75). Our favorite congee, though, comes from an unlikely source—**City Bakery** (3 West 18th Street; 212-366-1414), where savory chef Ilene Rosen stocks her hot-cereal station with wonderfully creamy, thicker-than-usual congee made from fragrant organic baby jasmine rice that's good enough to eat plain. It's even better drizzled with homemade spicy ginger syrup and sprinkled with toasted coconut flakes and crunchy soybean nuts from the condiment bar.

Don't confuse the tapsilog with the tocilog on the menu at **Krystal's Cafe** (69-02 Roosevelt Avenue, Queens; 718-898-1900), a friendly little Filipino bakery-café in Woodside with a revolving cake display near the entrance and travel posters of the Philippines on the wall. The former seem like strips of beef that escaped the beef-jerky factory just before the final jerk. The latter, though slightly chewy, is tasty cured ham, mildly sweet like barbecued pork. Both breakfast meats come with two eggs any way you like, on a bed of garlic-fried rice, a typically delicious Filipino melting-pot approach to bacon and eggs.

Early-morning barrooms can be depressing places, but there's something cheerful and life-affirming about **Half King** in West Chelsea (505 West 23rd Street; 212-462-4300). It could be the sunny yellow walls, or the rustic wood floor and roomy booths. More likely, it's the hearty Irish breakfast available from 9 A.M. until 5 P.M. Two eggs, plus bacon, bangers, great black-and-white pudding, beans, toast, mushrooms, and—to cut the cholesterol perhaps—a half a grilled tomato. The addictively crispy home fries are just this side of burnt, riddled with delectably blackened bits. The Irish black tea is hot and strong, the homemade raisin scones warm and airy, served with a heaping ramekin of clotted cream. You'll be fortified until happy hour, at the very least.

Of course, if you crave a pint of Murphy's to accompany your Irish breakfast, you're in the right place. But if you're so inclined—and your sober presence isn't required at a morning meeting—you can greet the day with a glass of vino at **'ino** (21 Bedford Street; 212-989-5769), the Village panini bar that serves an idealized version of an Italian breakfast. The menu is all about bread, cheese, eggs, and, in the case of the pancetta bruschetta ($5.50), Italian bacon—but a McBreakfast it ain't. Try the open-faced grilled ciabatta draped with prosciutto and garnished with a dollop of brightly flavored pesto ($6), or the truffled egg toast ($7), a thick wedge of toasted Pullman bread with an egg cooked in its hollowed-out center under a blanket of melted fontina cheese, with asparagus tips and a dose of truffle oil—all pungent enough to coax the deepest sleeper out of bed.

If you still have bagels on the brain, hop the 7 train to the newly expanded **Hemsin Bakery & Restaurant** in Sunnyside (39-17 Queens Boulevard, Queens; 718-482-7998), where the Turkish-born regulars wash down su boregi, a sort of deconstructed breakfast noodle pudding, with Turkish tea, or the tangy yogurt drink called ayran. You'll have your pick of every sort of Turkish breakfast pastry, like the pohca, a variation on the croissant theme; kol boregi, puff-pastry coils stuffed with spinach, feta, or ground lamb or beef; and sesame-plastered rings called simits, quite possibly the world's first bagel. Some say they even predate H&H. ■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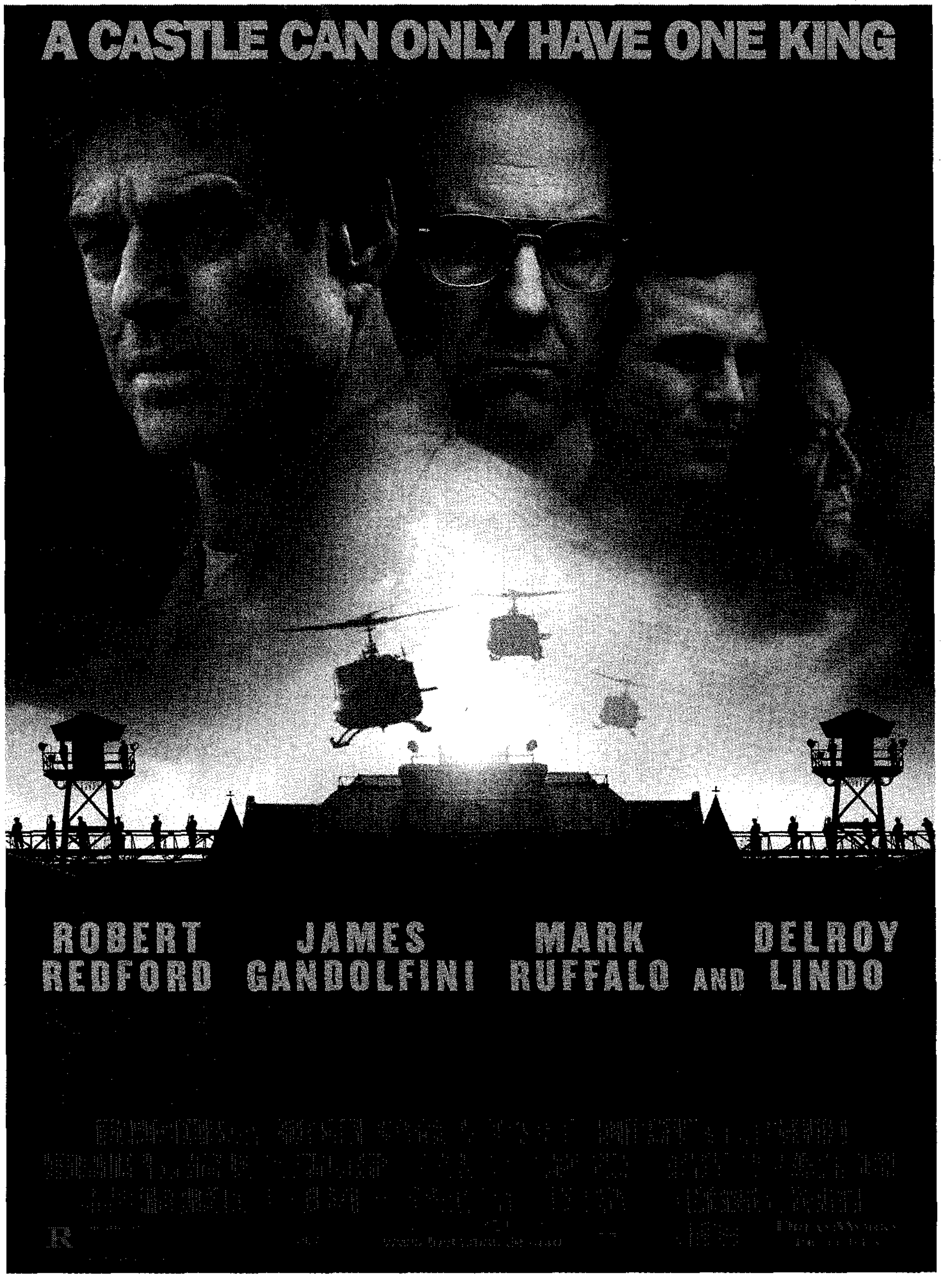
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No passes will be distributed through the *New York Magazine* switchboard or the customer service 800 number. No purchase necessary; while supplies last. Seating is on a first-come, first-served basis.

OPENS NATIONWIDE FRIDAY, OCTOBER 19

ELECTRONIC REPRODUCTION PROHIBITED

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Movies

Edited by Ben Kaplan

This Week's Releases

The American Astronaut
Black-and-white "musical space *noir*" written and directed by (and starring) Cory McAbee as an intergalactic wanderer attempting to unite the female planet of Venus with the male Saturn. (1 hr. 32 mins.; NR) • Opens 10/12.

Bandits
Bruce Willis and Billy Bob Thornton play a pair of bank robbers who feud over Cate Blanchett in the latest from Barry Levinson (*Rain Man*). (2 hrs. 3 mins.; PG-13) • Opens 10/12.

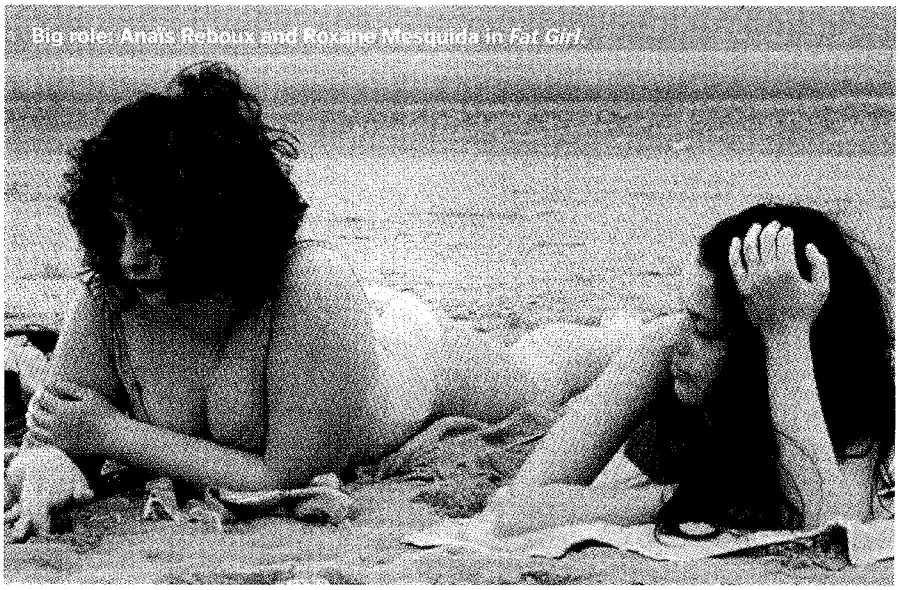
Fat Girl
Writer-director Catherine Breillat (*Romance*) explores the budding sexuality of two teenage sisters vacationing with their family on the Italian coast. In French with English subtitles. (1 hr. 23 mins; NR) • Opens 10/10.

Grateful Dawg
Director Gillian Grisman's documentary about her father (bluegrass musician David Grisman) and Jerry Garcia. (1 hr. 21 mins; NR) • Opens 10/12.

Iron Monkey
Quentin Tarantino presents this spunky karate film from director Yuen Wo Ping (choreographer of *The Matrix* and *Crouching Tiger, Hidden Dragon*) about a nineteenth-century hero (Donnie Yen) in Hong Kong. (1 hr. 28 mins; PG-13) • Opens 10/12.

Jails, Hospitals & Hip-Hop
Actor Danny Hoch portrays ten inner-city characters from his third Off Broadway stage show. Directed by Hoch, with cinematographer Marc Benjamin (*The Last Party*). (1 hr. 41 mins.; NR) • Opens 10/12.

My First Mister
Leelee Sobieski and Albert Brooks play unlikely friends in Christine Lahti's debut film. (1 hr. 55 mins; R) • Opens 10/12.


Big role: Anaïs Reboux and Roxane Mesquida in *Fat Girl*.

The Operator
Writer-director Jon Dichter's debut, about an attorney (Michael Laurence) who messes with the wrong telephone operator (Jacqueline Kim). (1 hr. 42 mins; NR) • Opens 10/12.

Things Behind the Sun
Gabriel Mann stars as a journalist covering his toughest assignment—musician Kim Dickens. With Don Cheadle; directed by Allison Anders (*Gas, Food, Lodging*). (1 hr. 57 mins; NR) • Opens 10/12.

Yana's Friends
A love story between an Israeli wedding photographer and a pregnant Russian immigrant set in Israel during the Gulf War. Directed by Arik Kaplun; in Hebrew and Russian with English subtitles. (1 hr. 30 mins.; NR) • Opens 10/12.

New Films

American Pie 2
Chris Klein, Mena Suvari, and Tara Reid reunite as frolicking college freshmen trying to honor their high-school vows. Directed by J. B. Rogers (*Say It Isn't So*). (1 hr. 44 mins.; R) • 15; 21; 69.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 5; 10; 22; 43.

Born Romantic
A group of young Englishmen look for love in the salsa bars of London in writer-director David Kane's (*This Year's Love*) film. (1 hr. 36 mins.; R) • 16.

Bread and Tulips
An Italian romantic comedy about a fed-up housewife who deserts her negligent family and discovers the enchanted new world that is Venice. Directed by Silvio Soldini. (1 hr. 44 mins.; PG-13) • 25; 65.

Captain Corelli's Mandolin
Nicolas Cage plays an Italian soldier in charge of the occupation of a Greek island during WWII in this snoozefest also starring Penélope Cruz and John Hurt. Everybody speaks words of wisdom to each other, all agreeing in the end that the Nazis are very, very bad people. (Rainer; 8/27) (2 hrs. 10 mins.; R) • 19; 28; 69.

Cats & Dogs
Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston. (1 hr. 32 mins.; PG) • 66.

Chop Suey
Fashion photographer Bruce Weber's autobiographical film features mini-documentaries of his colorful friends. (1 hr. 38 mins.; NR) • 6.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • 1; 18; 23; 26; 36; 51; 65; 67.

The Curse of the Jade Scorpion
Woody Allen's latest is a wafer-thin murder-mystery comedy starring the Woodman as a forties insurance-company investigator embroiled in a love-hate relationship with the company's new efficiency expert, played icily by Helen Hunt. Allen works up an affectionately pulpish atmosphere, and there are some funny bits, but the movie seems to have been made to mark time–his and ours. (Rainer; 8/27) (1 hr. 43 mins.; PG-13) • 2.

The Deep End
A mother covers up for her murderous son in writer-director team Scott McGehee and David Siegel's film. With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins.; R) • 1; 12; 49; 67; 74; 76.

Diamond Men
Robert Forster plays a veteran salesman who mentors Donnie Wahlberg in writer-director Dan Cohn's film. (1 hr. 42 mins.; R) • 2; 28; 61.

Dinner Rush
Danny Aiello is a stressed TriBeCa restaurateur in the second feature by director Bob Giraldi (*Hiding Out*). With Sandra Bernhard. (1 hr. 40 mins.; R) • 10; 12; 15; 23; 28; 29; 33; 44; 48; 55; 73.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple shelters a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • 67.

Don't Say a Word
Michael Douglas stars as a psychiatrist whose 8-year-old daughter is kidnapped in this by-the-numbers mystery thriller. The kidnappers require him to elicit from the frazzled brain of one of his patients a six-digit number that will lead them to a stolen diamond. The plot device of getting a psychiatrist to delve into a patient for clues to a crime is serviceable, but the doctor's clinical expertise here barely registers; he could just as well be a cop or your friendly local barkeep. (Rainer; 10/8) (1 hr. 49 mins.; R) • 10; 11; 12; 16; 20; 27; 29; 35; 37; 45; 46; 47; 52; 53; 54; 55; 57; 59; 60; 62; 64; 66; 71; 73; 74; 75; 76; 77; 78.

Downtown 81
Jean-Michel Basquiat plays an artist facing eviction who scours the clubs of downtown New York with Debbie Harry, DNA, and James White and the Blacks. Directed by Edo Bertoglio. (1 hr. 12 mins.; NR) • 9.

★ Ghost World
Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on

Ground Rules

These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 104.**

Photograph by Cowboy Pictures.

the popular Daniel Clowes comic book. Also with Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • 1; 16; 49.

The Glass House
Leelee Sobieski and Trevor Morgan play an adopted brother and sister whose icky new guardians (Diane Lane and Stellan Skarsgård) harbor a grave secret. Directed by Daniel Sackheim. (1 hr. 41 mins.; PG-13) • 2; 12; 16; 44; 46; 52; 55; 69; 71; 78.

Glitter
Mariah Carey plays an orphan who becomes a pop star. Directed by Vondie Curtis Hall (*Gridlock'd*). (1 hr. 45 mins.; PG-13) • 2; 12; 16; 42; 76.

Go Tigers!
Hoop Dreams producer Ken Carlson's documentary follows a high-school football team and the small midwestern town that pins its hopes to a winning season. (1 hr. 43 mins.; R) • 8.

Happy Accidents
Session 9 and *Next Stop Wonderland* director Brad Anderson's film about two people (Marisa Tomei and Vincent D'Onofrio) who fall in love even though he may be a time-traveler from the future. (1 hr. 50 mins.; R) • 8; 10.

Hardball
Keanu Reeves owes money to a loan shark, so he heads for a Chicago housing project to coach a sandlot baseball team. (1 hr. 46 mins.; PG-13) • 7; 14; 15; 21; 24; 31; 32; 39; 40; 41; 42; 45; 46; 47; 50; 51; 52; 54; 55; 58; 61; 62; 63; 64; 72; 76; 77; 78.

Hearts in Atlantis
Anthony Hopkins plays 11-year-old newcomer Anton Yelchin's mysterious neighbor in Scott Hicks's (*Shine*) adaptation of the Stephen King novel. (1 hr. 38 mins.; PG-13) • 7; 14; 15; 16; 30; 32; 44; 47; 51; 52; 55; 59; 62; 64; 73; 75; 76; 77; 78.

Hedwig and the Angry Inch
An East German rock-and-roll drag queen (John Cameron Mitchell) winds up in Junction City, Kansas, in a film version of the popular Off Broadway play. (1 hr. 31 mins.; R) • 10; 12.

Innocence
Australian director Paul Cox's story about a music teacher (Charles Tingwell) who seeks out his first love (Julia Blake)—50 years after they've parted. (1 hr. 35 mins.; NR) • 28; 38; 65.

The Iron Ladies
Thai director Yongyoot Thongkongtoon's film is based on the true story of a gay-male volleyball team that won the Thailand National Championship in 1996. (1 hr. 44 mins.; R) • 8.

★ Jay and Silent Bob Strike Back
Jason Mewes and Kevin Smith once again team up as Jay and Silent Bob in this intermittently sidesplitting comedy that seems to have been made for smart, dirty-minded 14-year-olds—in other words, just about all of us. Smith wrote and directed. (Rainer; 8/27) (1 hr. 39 mins.; R) • 23.

Jeepers Creepers
Driving home from college on spring break, Gina Philips (*Ally McBeal*) and Justin Long (*Galaxy Quest*) discover a cloaked murderer dropping a body into a drainpipe. Written and directed by Victor Salva (*Powder*). (1 hr. 30 mins.; R) • 16; 42; 45; 47; 54.

Joy Ride
Paul Walker and Steve Zahn play brothers who encounter a villainous trucker on a cross-country drive in director John Dahl's (*Red Rock West, The Last Seduction*) noirish black comedy. (1 hr. 23 mins.; R) • 2; 11; 16; 26; 34; 36; 45; 50; 52; 55; 57; 58; 60; 64; 68; 72; 73; 78.

L.I.E.
Director Michael Cuesta's complex and controversial debut about a pedophile in suburban Long Island. (1 hr. 37 mins.; NC-17) • 10; 16.

★ La Ciénega
This first feature from the Argentinean Lucretia Martel is a waywardly artful extended-family drama set in a rundown country estate where the constant rains have turned everything swampy. It's vignette-thin but Martel's sensibility, lush yet wry, is something new. (Rainer; 10/15) (1 hr. 43 mins.; NR) • 6.

Legally Blonde
Reese Witherspoon is Elle Woods, a feckless young woman who winds up at Harvard Law School—and falling in love. With Selma Blair and Luke Wilson. (1 hr. 32 mins.; PG-13) • 28.

Liam
Stephen Frears's movie is mostly shot from the viewpoint of a 7-year-old Irish Catholic boy during the thirties Depression in Liverpool. It has some rapturously observant sequences concerning childhood but bogs down in fire-and-brimstone heavy-handedness. The marvelous little Anthony Burrows stars as Liam. (Rainer; 10/8) (1 hr. 30 mins.; R) • 1; 38; 48; 65.

★ Lisa Picard Is Famous
Griffin Dunne's mockumentary about two marginal New York actors, well played by Lisa Kirk and Nat De Wolf, is occasionally dead-on satirical. (Rainer; 9/10/01) (1 hr. 57 mins.; PG-13) • 28.

Made
Vince Vaughn and John Favreau (*Swingers*) reunite as amateur boxers, and Peter Falk is the Mafia don who brings them to Manhattan for their chance to break into the mob. Also with Sean "Puffy" Combs. (1 hr. 35 mins.; R) • 5.

Max Keeble's Big Move
A seventh-grade student (Alex D. Linz) undergoes a transformation when he learns his family is moving to a new town. (1 hr. 41 mins.; PG) • 10; 11; 16; 26; 40; 44; 45; 46; 47; 52; 53; 54; 55; 57; 58; 60; 61; 62; 64; 66; 72; 75; 78.

Moulin Rouge
Baz Luhrmann's turn-of-the-century musical set in the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor, and it's meant to resuscitate the movie-musical genre. However, the entire experience is exhausting and assaultive, less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • 16.

Mulholland Drive
David Lynch wrote and directed this rarefied tale of two women (Naomi Watts, Laura Harring), shifting identities, and Hollywood. (2 hrs. 26 mins.; R) • 1; 12; 38.

The Musketeer
Justin Chambers plays the titular seventeenth-century avenger in Peter Hyams's (*End of Days*) action film. With Tim Roth and Mena Suvari. (1 hr. 37 mins.; PG-13) • 21.

O
Mekhi Phifer stars as a black basketball star in an otherwise all-white southern prep school in this updated retelling of Shakespeare's *Othello*. The movie was completed around the time of Columbine and is just being released now. Were it not for its notoriety, it would not be worth much discussion. (Rainer; 9/10/01) (1 hr. 31 mins.; R) • 21.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 7; 14; 15; 16; 17; 26; 40; 41; 44; 45; 46; 47; 52; 54; 61; 62; 63; 69; 72; 75; 76; 78.

★ Our Lady of the Assassins
Barbet Schroeder's mesmerizing drama is about a self-exiled novelist (Germán Jaramillo) who returns to his hometown, the notorious drug capital Medellín, Colombia, and falls in love with a street-kid gangster (Anderson Ballesteros). The sacred and the profane are clearly visible in Medellín, and the violence is depicted not as pulpy melodrama but in quick bewildering bursts, spontaneous and fatal. (Rainer; 9/17/01) (1 hr. 40 mins.; R) • 28; 38.

The Princess Diaries
Julie Andrews is the eccentric grandmother who teaches Anne Hathaway's New York hipster how to be a princess when she inherits a small nation in Europe. Directed by Gary Marshall (*Pretty Woman*). (1 hr. 55 mins.; G) • 16; 23; 61; 76.

Opening

Even White Boys Get the Blues

In **Jails, Hospitals & Hip-Hop**, actor Danny Hoch plays ten characters—from a psychotic prison guard to a paranoid counterfeit-T-shirt salesman—in a series of monologues shot on location in New York. "They're all facets of myself," the 30-year-old Brooklynite (pictured) admits, "combined with twenty people I've met." Hoch wrote and co-directed this adaptation of his one-man show, but the acting-school dropout never intended to do more than act. "There were no good roles when I started out," Hoch says. "This was when Eric Bogosian was blowing up, and everyone thought he was the voice of New York, but I was like, *Wait, this guy's from Massachusetts!*" And so Hoch began performing the characters *he* wanted to see, like crack dealers and white rap fans, first downtown at the Gas Station on Avenue B, then in mainstream venues like the Public Theater. Eventually, Hollywood discovered him, and Hoch recorded the HBO special *Some People* in 1995, then landed small roles in Terrence Malick's *The Thin Red Line* and Spike Lee's *Bamboozled*. But *Whiteboys*, the overlooked 1999 dark comedy in which he plays Flip-Dawg, a character who originated in the stage show of *Jails*, is where Hoch truly shines. "*Jails* was supposed to come out before *Whiteboys*," Hoch says. "My idealistic goal is that all of *Jails*'s characters will have their own film." Opens October 12. BEN KAPLAN

Rat Race
John Cleese, Cuba Gooding Jr., Rowan Atkinson, and Whoopi Goldberg race from Las Vegas to New Mexico for $2 million in cash. Directed by Jerry Zucker (*Ghost*). (1 hr. 12 mins.; PG-13) • 15; 21; 39; 62; 69; 76.

Rock Star
Mark Wahlberg is featured as the lead singer of a tribute band who ends up as a star in the band he was giving tribute to. It's a terrific premise for a pop-cult satire, but the film plays it straight. It's a botched opportunity. (Rainer; 9/17/01) (1 hr. 42 mins.; R) • 7; 19; 23; 28; 44.

Rush Hour 2
Director Brett Ratner reunites Chris Tucker and Jackie Chan as partners chasing an international crime ring in this sequel to the 1998 film. (1 hr. 28 mins.; PG-13) • 12; 16; 45; 46; 47; 52; 54; 62; 69; 72; 73; 76.

The Score
An okay caper movie with noirish undertones starring Robert De Niro and Edward Norton. You go into this movie expecting a heavyweight-title fight and instead get a cruiserweight bout. Frank Oz directed. (Rainer; 7/23/01) (2 hrs. 3 mins.; R) • 16.

Serendipity
John Cusack and Kate Beckinsale are the star-crossed lovers in this airless romantic comedy that owes more than a bit to *Sleepless in Seattle*. (Rainer; 10/15) (1 hr. 27 mins.; PG-13) • 10; 15; 16; 17; 32; 44; 45; 47; 51; 52; 55; 58; 62; 64; 66; 70; 72; 75; 78.

★ Sexy Beast
Ben Kingsley is intensely frightening as a paranoid thug who seeks to recruit a retired former crime partner, well played by Ray Winstone. It's a spiky, spiffy piece of work, with a pitch-perfect ear for the scary propulsiveness of thug lingo. (Rainer; 6/25/01) (1 hr. 31 mins.; R) • 2.

★ Shrek
Terrific computer-animated feature about a gruff, kindhearted ogre. Eddie Murphy and Mike Myers stand out among the celebrity voicers. (Rainer; 5/21/01) (1 hr. 29 mins.; PG) • 51; 65.

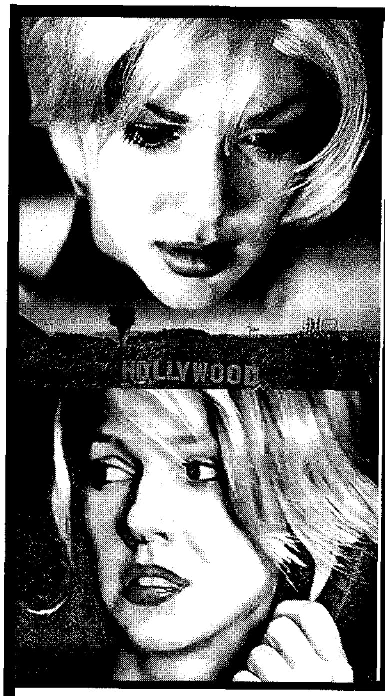
★ Together
A marvelous movie about a seventies Swedish commune that gets at the preening narcissism and tentativeness of those years. The writer-director Lukas Moodysson, only 32, has a great feel for his people; he both embraces and burlesques them. (Rainer; 9/10/01) (1 hr. 46 mins.; R) • 1; 12; 38; 48; 51; 65.

Tortilla Soup
Hector Elizondo (*Pretty Woman*) plays a Los Angeles chef with three daughters, in director María Ripoll's film. With Raquel Welch and Elizabeth Peña. (1 hr. 40 mins.; PG-13) • 67; 74.

★ Training Day
Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. We're supposed to see Washington's character as a deranged idealist who has gone over to the dark side; Hawke's character is the bruised, valiant dragon slayer who shows us there's another, more righteous way to clean up the streets. Both performers are crackerjack and the film, directed by Antoine Fuqua and written by David Ayer, is a visceral high, but, in dramatic-political terms, it's something of a cop-out. (Rainer; 10/15) (1 hr. 52 mins.; R) • 10; 13; 15; 21; 32; 34; 39; 40; 41; 42; 45; 46; 47; 50; 51; 52; 53; 54; 55; 56; 57; 59; 60; 62; 63; 64; 66; 68; 71; 73; 75; 77; 78.

Two Can Play That Game
Vivica A. Fox and Morris Chestnut deal with relationship woes in a comedy by first-time director Mark Brown. (1 hr. 30 mins.; R) • 16; 40; 45; 46; 47; 52; 54; 56; 71.

★ Va Savoir
Jacques Rivette's romantic rondelet is about three men and three women who become entangled during the run of a Pirandello play in Paris. It's minor but moderately enjoyable. At a mere two and a half hours, it's practically a hiccup in the Rivette canon. (Rainer; 10/8) (2 hrs. 30 mins.; PG-13) • 10; 38.



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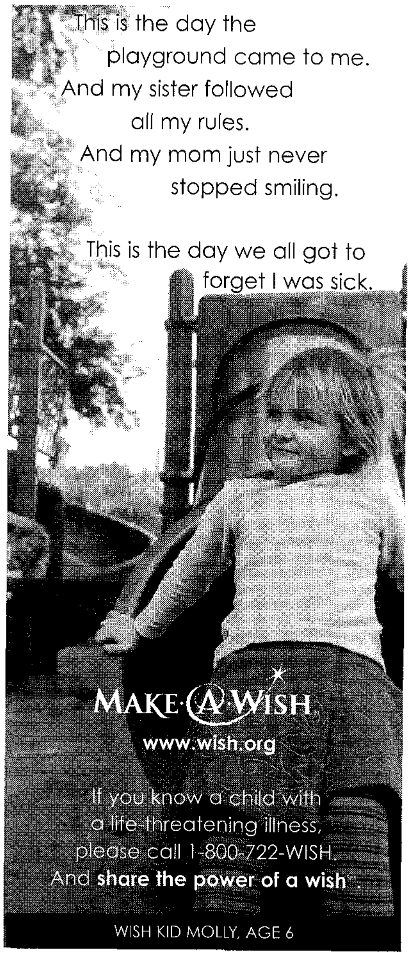
This is the day the
playground came to me.
And my sister followed
all my rules.
And my mom just never
stopped smiling.

This is the day we all got to
forget I was sick.

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Vampire Hunter D: Bloodlust
A sequel to the futuristic 1985 *anime* classic about a half-man–half-vampire bounty hunter who must save Japan from the evil Count Lee. (1 hr. 51 mins.; PG-13) • 2; 4; 16; 56.

Vengo
A Spanish film written and directed by Tony Gatlif about two warring Andalusian families, set to Flamenco music. (1 hr. 30 mins.; NR) • 9.

Zoolander
Failed silliness. Ben Stiller co-wrote, directs, and stars as a male-bimbo fashion model who decides there's more to life than looking beautiful. Owen Wilson, Christine Taylor, Will Ferrell, and Jerry Stiller, in a funny cameo as an old-time agent, co-star. (Rainer; 10/8) (1 hr. 34 mins.; PG-13) • 7; 14; 15; 21; 24; 31; 32; 37; 40; 44; 45; 46; 47; 51; 52; 54; 55; 57; 59; 60; 61; 62; 64; 66; 72; 74; 75; 76; 77; 78.

Opening

Getting the Story

The movie *Slacker* changed Arthur Bradford's life. He had just graduated from Yale when he saw Richard Linklater's film, and it inspired him to move to Austin, where he began picking up material for the short stories about hapless youths and deformed pets that wound up in his new book, *Dogwalker*. But *Slacker* did little to shape **How's Your News?**, Bradford's new documentary about traveling cross-country in an RV with five disabled people conducting man-on-the-street interviews. The idea for the film grew out of Bradford's college thesis, a public-access show called *Street TV*, which consisted of interviews with New Haven's homeless. "Some of them you'd just think were total blabbering drunks," he says, "but they would actually say some interesting things. It wasn't some kind of social-conscience crusade. I just honestly thought it was entertaining." His videos circulated among acquaintances, including Matt Stone and Trey Parker, who were then working on the pilot for *South Park* and wound up funding *How's Your News?* (They left Bradford the option of keeping their suddenly scandalous names off the credits.) "It's a taboo to have mentally and physically handicapped people on-camera, being themselves in the real world," says Stone. "We didn't want people to think it was a comedy. It was honestly uplifting, heartwarming. It almost made me cry. I'm not kidding." The final stamp of legitimacy came from star indie-film rep John Pierson, who discovered such gems as *She's Gotta Have It*, *Clerks*, *Roger and Me*, and, of course, *Slacker*. Bradford (pictured, behind reporters Robert Bird, Susan Harrington, and Ronnie Simonsen, left to right) and his cast answer questions at the Screening Room when *How's Your News?* opens October 16, part of HBO's annual "Frame by Frame" documentary showcase running from October 12 through October 25. (See "Museums, Societies, Etc." for listings.) BORIS KACHKA

Photograph by Kent Bye.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Our Lady of the Assassin; The Closet; The Deep End; Ghost World; Liam; Together

2. CC Village East
189 Second Ave. (212-529-6799) • Audition; The Curse of the Jade Scorpion; Diamond Men; The Glass House; Glitter; Joy Ride; Sexy Beast; Vampire Hunter D: Bloodlust

3. Cinema Classics
332 E. 11th St. (-677-5368) • Always A Bridesmaid (See also "Museums, Societies, Etc.")

4. Cinema Village
22 E. 12th St. (212-924-3363) • Life and Debt; A Matter of Taste; Vampire Hunter D: Bloodlust

5. Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Apocalypse Now Redux; Made

6. Film Forum
209 W. Houston St. (212-727-8110) • Chop Suey; La Ciénega (See also "Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Hardball; Hearts in Atlantis; The Others; Rock Star; Zoolander

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Go Tigers!; Happy Accidents; The Iron Ladies

9. The Screening Room
54 Varick St. (212-334-2100) • Downtown 81; Lumumba; Vengo (See also "Museums, Societies, Etc.")

10. UA Union Square
13th St. and Broadway (212-253-2225) • Apocalypse Now Redux; Dinner Rush; Don't Say a Word; Happy Accidents; Hedwig and the Angry Inch; L.I.E.; Max Keeble's Big Move; Serendipity; Training Day; Va Savoir

14th-41st Streets

11. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Don't Say a Word; Joy Ride; Max Keeble's Big Move

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Deep End; Dinner Rush; Don't Say a Word; The Glass House; Glitter; Hedwig and the Angry Inch; Rush Hour 2; Together

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Training Day

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Hardball; Hearts in Atlantis; The Others; Zoolander

15. Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • American Pie 2; Dinner Rush; Hardball; Hearts in Atlantis; The Others; Rat Race; Serendipity; Training Day; Zoolander

42nd-60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Born Romantic; Don't Say a Word; Ghost World; The Glass House; Glitter; Hearts in Atlantis; Hearts in Atlantis; Jeepers Creepers; Joy Ride; L.I.E.; Max Keeble's Big Move; Moulin Rouge; The Others; The Princess Diaries; Rush Hour 2; The Score; Serendipity; Two Can Play That Game; Vampire Hunter D: Bloodlust

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • The Others; Serendipity

18. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Closet

19. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Captain Corelli's Mandolin; Rock Star

20. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Don't Say a Word

21. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • American Pie 2; Hardball; The Musketeer; O; Rat Race; Training Day; Zoolander

22. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Apocalypse Now Redux

23. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • The Closet; Dinner Rush; Jay and Silent Bob Strike Back; The Princess Diaries; Rock Star

24. New York Twin
220 E. 59th St. (212-505-CINE#590) • Hardball; Zoolander

25. Paris Theatre
4 W. 58th St. (212-688-3800) • Bread and Tulips

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Closet; Joy Ride; Max Keeble's Big Move; The Others

27. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Don't Say a Word

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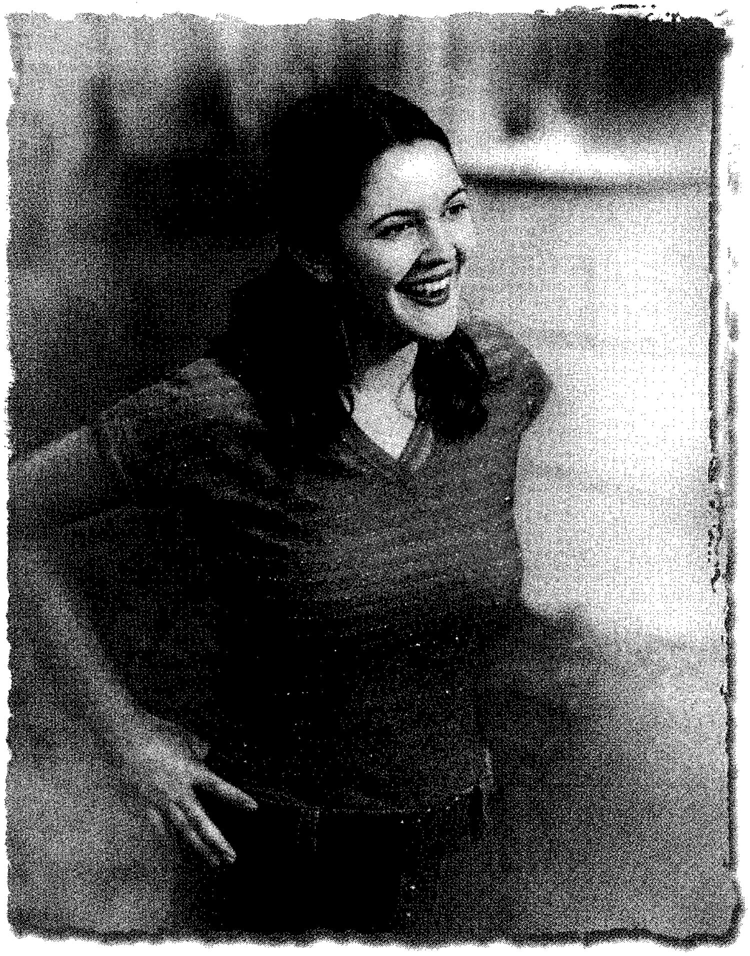

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28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Captain Corelli's Mandolin; Diamond Men; Dinner Rush; Innocence; Legally Blonde; Lisa Picard Is Famous; Our Lady of the Assassins; Rock Star

29. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Dinner Rush; Don't Say a Word

30. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Hearts in Atlantis

31. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Hardball; Zoolander

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Hardball; Hearts in Atlantis; Serendipity; Training Day; Zoolander

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Dinner Rush

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Joy Ride; Training Day

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Don't Say a Word

36. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • The Closet; Joy Ride

37. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Don't Say a Word; Zoolander

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Innocence; Liam; Mulholland Drive; Our Lady of the Assassins; Together; Va Savoir

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Hardball; Rat Race; Training Day

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Hardball; Max Keeble's Big Move; The Others; Training Day; Two Can Play That Game; Zoolander

41. New Coliseum
701 W. 181st St. (212-740-1545) • Hardball; The Others; Training Day

42. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Glitter; Hardball; Jeepers Creepers; Training Day

43. Sony Imax Lincoln Square
1988 Broadway, at 68th St. (50-LOEWS#638) • Apocalypse Now Redux; China: The Panda Adventure; Cyber World; Into the Deep; Ocean Man

44. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Dinner Rush; The Glass House; Hearts in Atlantis; Max Keeble's Big Move; The Others; Rock Star; Serendipity; Zoolander; Zoolander

Bronx

45. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Don't Say a Word; Hardball; Jeepers Creepers; Joy Ride; Max Keeble's Big Move; The Others; Rush Hour 2; Serendipity; Training Day; Two Can Play That Game; Zoolander

46. Concourse Plaza
214 E. 161th St. (718-588-8800) • Don't Say a Word; The Glass House; Hardball; Max Keeble's Big Move; The Others; Rush Hour 2; Training Day; Two Can Play That Game; Zoolander

47. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Don't Say a Word; Hardball; Hearts in Atlantis; Jeepers Creepers; Max Keeble's Big Move; The Others; Rush Hour 2; Serendipity; Training Day; Two Can Play That Game; Zoolander

Brooklyn

48. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Dinner Rush; Liam; Together (See also "Museums, Societies, Etc.")

49. Brooklyn Heights Pavilion
70 Henry Street (718-369-0838) • The Deep End; Ghost World

50. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Hardball; Joy Ride; Training Day

51. Cobble Hill Cinema
265 Court St. (718-596-9113) • The Closet; Hardball; Hearts in Atlantis; Serendipity; Shrek; Together; Training Day; Zoolander

52. Court Street 12
106 Court Street (718-246-7469) • Don't Say a Word; The Glass House; Hardball; Hearts in Atlantis; Joy Ride; Max Keeble's Big Move; The Others; Rush Hour 2; Serendipity; Training Day; Two Can Play That Game; Zoolander

53. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Don't Say a Word; Max Keeble's Big Move; Training Day

54. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Don't Say a Word; Hardball; Jeepers Creepers; Max Keeble's Big Move; The Others; Rush Hour 2; Training Day; Two Can Play That Game; Zoolander

55. Pavilion
188 Prospect Park West (718-369-0838) • Dinner Rush; Don't Say a Word; The Glass House; Hardball; Hearts in Atlantis; Joy Ride; Max Keeble's Big Move; Serendipity; Training Day; Zoolander

56. Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • Training Day; Two Can Play That Game; Vampire Hunter D: Bloodlust

57. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Don't Say a Word; Joy Ride; Max Keeble's Big Move; Training Day; Zoolander

58. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Hardball; Joy Ride; Max Keeble's Big Move; Serendipity

59. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Don't Say a Word; Hearts in Atlantis; Training Day; Zoolander

Queens

60. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Don't Say a Word; Joy Ride; Max Keeble's Big Move; Training Day; Zoolander

61. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Diamond Men; Hardball; Max Keeble's Big Move; The Others; The Princess Diaries; Zoolander

62. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Don't Say a Word; Hardball; Hearts in Atlantis; Max Keeble's Big Move; The Others; Rat Race; Rush Hour 2; Serendipity; Training Day; Zoolander

63. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Hardball; The Others; Training Day

64. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Don't Say a Word; Hardball; Hearts in Atlantis; Joy Ride; Max Keeble's Big Move; Serendipity; Training Day; Zoolander

65. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • An American Rhapsody; Bread and Tulips; The Closet; Innocence; Liam; Shrek; Together

66. Main Street Cinemas
72-66 Main St. (718-263-4828) • Cats & Dogs; Don't Say a Word; Max Keeble's Big Move; Serendipity; Training Day; Zoolander

67. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Closet; The Deep End; Divided We Fall; Tortilla Soup

68. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Joy Ride; Training Day

69. UA Astoria
28-60 Steinway St. (718-726-1279) • American Pie 2; Captain Corelli's Mandolin; The Glass House; The Others; Rat Race; Rush Hour 2

70. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Serendipity

71. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Don't Say a Word; The Glass House; Training Day; Two Can Play That Game

72. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Hardball; Joy Ride; Max Keeble's Big Move; The Others; Rush Hour 2; Serendipity; Zoolander

73. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Dinner Rush; Don't Say a Word; Hearts in Atlantis; Joy Ride; Rush Hour 2; Training Day

74. UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • The

Festival

Computer Screenings

Granted, cutting-edge technology may take precedence over comprehensible content at **ResFest**, the all-digital film festival at the New School, but directors like Hiroyuki Kitakubo (*Blood: The Last Vampire*) and Duncan Creamer and Sara Scott-Harper (*Italian Waffle*, pictured) represent the forefront of digital filmmaking. "A lot of our films are made with the desktop tools which came from the digital explosion in the late nineties," says John Scalise, ResFest's executive director. Highlights also include *Scratch*, director Doug Pray's film about the history of D.J.-ing, and Ajay Sahgal's *It's a Shame About Ray*, which features Eric Stoltz and Garry Marshall. (See "Museums, Societies, Etc.")

Photograph courtesy of Palm Pictures.

Deep End; Don't Say a Word; Tortilla Soup; Zoolander

75. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Don't Say a Word; Hearts in Atlantis; Max Keeble's Big Move; The Others; Serendipity; Training Day; Zoolander

Staten Island

76. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • The Deep End; Don't Say a Word; Glitter; Hardball; Hearts in Atlantis; The Others; The Princess Diaries; Rat Race; Rush Hour 2; Zoolander

77. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Don't Say a Word; Hardball; Hearts in Atlantis; Training Day; Zoolander

78. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Don't Say a Word; The Glass House; Hardball; Hearts in Atlantis; Joy Ride; Max Keeble's Big Move; The Others; Serendipity; Training Day; Zoolander

Museums, Societies, Etc.

79. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Michael Cimino Retrospective." 10/13: *The Deer Hunter* (1978). 10/14: *Year of the Dragon* (1985); *The Sicilian* (1987). 10/20: *Heaven's Gate* (1980). 10/21: *Thunderbolt and Lightfoot* (1974); *The Sunchaser* (1996). "Repertory Nights." 10/13-14: *Last Tango in Paris* (1972).

80. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn. (718-623-2770); $9. • "Killing the Koala: Australian Films of the 90s." 10/10: *Newsfront* (1978). 10/11: *Rats in the Ranks* (1996). 10/12: *Feeling Sexy* (1998); *Only the Brave* (1994). 10/13: *Muriel's Wedding* (1994). 10/14: *Proof* (1991). 10/15: *The Boys* (1998). 10/16: *Dead Heat* (1996). 10/18: *Mabo: Life of an Island Man* (1997); *500 Acres* (1996).

81. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 10/10-10/11: *The Seven Samurai* (1954). 10/12-15: *The African Queen* (1951).

82. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9.00. • "The 39th New York Film Festival." 10/10: *Deep Breath* (2001). 10/11: *Sobibor* (1943); *Intimacy* (2001). 10/12: *Waking Life* (2001); *The Son's Room* (2001). 10/13: *All About Lily Chou-Chou* (2001); *Il Mio Viaggio In Italia* (2001). 10/14: *In Praise of Love* (2001). "Golden Silents." 10/16: *Lady Windermere's Fan* (1916).

83. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "The Films of Béla Tarr." 10/11: *The Last Boat* (1990). 10/12: *Macbeth* (1982); *Journey on the Plain* (1955); *Family Nest* (1978). *10/13: Damnation* (1987); *Almanac of Fall* (1985); *The Last Boat* (1990). 10/14: *Sátántangó* (1994). 10/15: *Almanac of Fall* (1985); *Journey on the Plain* (1995).

84. ResFest
Tishman Auditorium at the New School. 66 W. 12th St. (888-RES-FEST); $10. • 10/11: *Copy Shop* (2001); *Counterfeit Film* (2001); *Head Cleaner* (1999); *It's a Shame About Ray* (2001). 10/12: *Bad Animals* (2000); *Dog* (2001); *Earthlink Stinks* (2001); *Fake!* (1997); *Harvey* (2001). *10/13: Scratch (2001); Paperboys* (2000); *Spiral* (1998); *Passengers on Board* (2000). 10/14: *Blood: The Last Vampire* (2000).

85. The Screening Room
54 Varick St. (212-334-2100); $9. • "Frame by Frame 2001 Documentary Showcase" 10/12: *Lalee's Kin: The Legacy of Cotton*; *Alison's Baby*; *Blossoms of Fire*; *Children Underground*; *Creature*; *Papa*. 10/13: *Blossoms of Fire*; *Chain Camera*; *Fashion Victim: The Killing of Gianni Versace*; *Southern Comfort*. 10/14: *Alison's Baby*; *Children Underground*; *Into the Arms of Strangers: Stories of the Kindertransport*; *Papa*. 10/15: *Blossoms of Fire*; *Chain Camera*; *Dwarfs: Not a Fairy Tale*; *Love, Josh*; *Papa*; *Southern Comfort*. 10/16: *How's Your News?*; *Blossoms of Fire*; *Dwarfs: Not a Fairytale*; *Graduating Peter*; *Taxicab Confessions 2002*.

Trailers

SHE'S A KNOCKOUT **Meg Ryan** has signed on to star in *Against the Ropes*, a film based on the true-life story of Jackie Kallas, the self-made boxing manager who oversaw the careers of several champions and was romantically linked with a few others; Ryan will star as Jackie, and the actor **Charles S. Dutton** will make his feature debut as director; **Robert Cort** is producing, with Paramount to distribute.

SWEET DREAMS Production on Fox Searchlight's *Brown Sugar* starts this Tuesday in New York City, with shooting scheduled to last through November; **Taye Diggs** and **Queen Latifah** star in the romantic comedy about a big-time exec at a record company (Diggs) and the magazine editor (**Sanaa Lathan**, best-known for her role in *Love & Basketball*) who keeps reappearing in his life; **Rick Famuyiwa** (*The Wood*) will direct.

BACK IN *BLACK* **Vin Diesel** has made a deal to star in *The Chronicles of Riddick* for Universal Pictures; in the film, Diesel will return as Riddick, the surgically enhanced convict he played in the 2000 film *Pitch Black;* director **David Twohy** will not be returning, however, and no new director is yet attached; production is scheduled to start in the spring.

LET'S STAY TOGETHER **John Travolta** and **Samuel L. Jackson** are in talks to reteam on their first picture together since *Pulp Fiction;* if the deal goes through, the two would star in the military drama *Basic* for Phoenix Pictures; the film follows a DEA agent (Travolta) who is brought in to investigate a scandal involving a popular drill sergeant (Jackson) and several of his cadets; **John McTiernan** (*The Thomas Crown Affair*) will direct, and production starts in November. SARA CARDACE

BERNARD *Continued from page 76*

Every day, Goldberg fields questions from his young children that make him worry they're not as well off as they first seemed: "They ask if babies were killed there. They worry about Mommy and Daddy going to work. We have to explain that we work in smaller buildings that are harder to hit, that they don't have to worry about that."

At this stage, actually, it is normal to get worse. David Covey, an associate at an investment-banking firm, felt the force of the plane's crashing from his desk at the World Financial Center. "I think about the attack every day," he says. "Dozens and dozens if not hundreds of times. Every day it's hard. Any time I look at the city skyline—we work in midtown and Jersey City now—any time I see a tall building. I could be sitting in a conference room with colleagues, and I'll be thinking that the people in the towers were doing the same exact thing I'm doing, with no idea what was about to happen."

"My airplane-crashing-in-the-shower thing is gone," says Christopher Brescia. "Whenever I got in the shower, I felt like I could hear an airplane crashing. But I still get a little choked up sometimes. We were driving back from a party in Brooklyn last night and you look at the skyline and it doesn't feel so dramatic anymore. It could be Seattle. It could be Chicago. It could be anything. When I see Seattle, I get really mad. Whenever I see a skyline that's still intact, I get mad." He pauses. "I don't ever want to see that needle thing again."

ANY PSYCHIATRIST WILL TELL YOU THAT RAGE at those who have escaped unscathed is perfectly normal—for a while. But there is a point—sometime after a month—at which feelings like these can metastasize into full-blown post-traumatic-stress disorder. The disorder affects mostly those who believed that their lives were in danger (been through Grand Central lately?) and is characterized by flashbacks coupled with difficulties eating, sleeping, and focusing. "Many of us have never had to deal with war, this kind of violence. It's not part of the daily fabric of our lives like in Israel or Ireland, where there's more of an accepted risk," says Gail Saltz, a psychoanalyst with the New York Psychoanalytic Institute. "As time goes on, there'll likely be more depression. Then, after a long time, some adjustments: less depression, less anxiety. But it's like you have to mourn the loss of the way you thought life was—whether it was that way or not."

Maybe it wasn't a golden age—but who could blame us for wanting to go back. ■

Photographs: top, Jill Connelly/ImageDirect; bottom, Robin Platzer/Twin Images.

Broadway

Previews and Openings

Mamma Mia!
Expected to be this season's feel-good hit, this euphoric new musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Benny Andersson and Björn Ulvaeus. Yep, the guys from ABBA. So forget about that flop *Chess* and come sing along to "Take a Chance on Me" and "Dancing Queen." Nobody will dare make fun of you—they'll be singing along too. $55–$98.75. In previews for a 10/18 opening. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

Sexaholix
John Leguizamo, who's recently been hanging around the sets of films like *Summer of Sam* and *Moulin Rouge,* returns with his first solo Broadway show since his fantastic *Freak*. Leguizamo even promises to teach New Yorkers a few things about the Latino community in his skit "Latinos for Dummies: From Montezuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. 10/9–11/20. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Thou Shalt Not
Reigning Broadway super-choreographer Susan Stroman (*Contact, The Music Man, The Producers*) directs and choreographs a steamy new musical based on Émile Zola's classic tale *Thérese Raquin*. Singer and songwriter Harry Connick Jr. wrote the music and lyrics for this new adaptation, set in his home town of New Orleans. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. $20–$85. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. In previews for a 11/1 opening. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

The Women
The Roundabout stages Clare Booth Luce's classic tale about a woman whose marriage is ruined by gossip with a fantastic ensemble cast of leading ladies, including Kristen Johnston, Rue McClanahan, Cynthia Nixon, Jennifer Tilly, and Mary Louise Wilson. $40–$70. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains 11/13–11/16 at 7 and 12/4–12/8 at 7. Previews begin 10/12 for a 11/8 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Maya Days, Idina Menzel, and Adam Pascal star. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret
This gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories,* the production revives the classic songs of Fred Ebb and John Kander with a darker edge than the Liza Minnelli edition. That said, the revival gets a strange tweak as squeaky-clean Brooke Shields joins Matthew Greer and Matt McGrath (*Hedwig*). $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Chuck Cooper, Marcia Lewis, Anna Montanero, and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a Victorian flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Hedda Gabler
The fantastic Kate Burton plays Hedda, a Victorian woman who grows bored with her scholarly husband, in this new Jon Robin Baitz adaptation of Ibsen's classic, directed by Nicholas Martin. $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

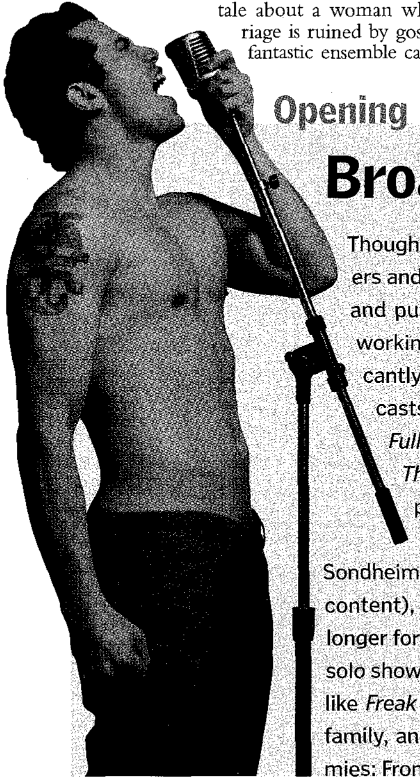
Kiss Me, Kate
Burke Moses and Carolee Carmello (who both just took a big pay-cut to keep this show going) interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. The energetic supporting cast does its best with ever-hilarious numbers like "Brush Up Your Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man
Meredith Willson's 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Robert Sean Leonard stars as Professor Harold Hill opposite the talented Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Unlike *Cats,* Andrew Lloyd Webber's other block-



Opening

Broadway Rebound

Though the theater took a major hit after September 11, producers and unions quickly rallied their army of performers, lawyers, and publicists—and so far the defense strategy seems to be working. Last week, box-office numbers bounced back significantly and, despite postings and rumors of closing notices, the casts and crews of seven endangered shows—*Chicago; The Full Monty; Kiss Me, Kate; Les Miserables; The Music Man; The Phantom of the Opera;* and *Rent*—have all taken temporary pay cuts and kept their shows going. Most major productions, apart from Robert LePage's *Zulu Time* and Sondheim's *Assassins* (both postponed because of concerns over content), will be opening soon. And we won't have to wait any longer for John Leguizamo's Broadway return—he bows in his new solo show **Sexaholix** on October 9. The star of irreverent stage hits like *Freak* and *Spic-o-Rama*, Leguizamo (pictured) will riff on sex, family, and a bit of social history in his routine "Latinos for Dummies: From Montezuma to Me." (See "Broadway.")

Wonder Boy

Sarah Jessica Parker, Kevin Chamberlin, Amy Sedaris, and Marylouise Burke are all signed up for the Manhattan Theatre Club's new comedy **Wonder of the World**. But even better, this production marks the return of the playwright David Lindsay-Abaire (pictured), a 31-year-old whose broadly absurd style—a madcap crossfire of slapstick, zingers, extraordinary premises, and disturbing undercurrents—made his first major play, *Fuddy Meers,* a smash hit. His latest work casts HBO's favorite nympho as a frazzled woman who leaves her husband and sets off into a wide-open world that she knows nothing about, and encounters a giant jar of peanut butter along the way. "If I'm putting something onstage, I think it should be theatrical," Lindsay-Abaire says, "so I go through looking at the things as if they're amped-up, and everything ends up bigger than life." The playwright says his work "walks this strange tightrope—it's not a farce, but it's not Sam Shepard either. My writing isn't about shtick, the gags, or the outrageousness. The stakes are real." Pretty soon, you'll be seeing his distinctive imprint everywhere. In addition to returning to the MTC next fall, he's signed an open-ended TV deal with NBC ("I don't have any ideas yet"), finished up the script for an animated feature for Fox ("I hope it gets made"), and inked a two-picture deal with Miramax ("That pays my rent in Cobble Hill"). Still, he says he's not in the market for an Orange County condo. "Hollywood's not really about pleasing the writer, so I'll stay in New York and collect that filthy lucre," he says. "I guess that's really the only way to do this." (See "Off Broadway.") L.H.

MANHATTAN THEATRE CLUB
MTC

buster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers

Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on the Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof

Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. As Catherine, Jennifer Jason Leigh now plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student (the extremely talented Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booth, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS is at Broadway and 47th Street; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Rent

The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of hipsters ensconced in the East Village at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Urinetown

After its surprise success earlier this year, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, transfers to Broadway. In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon–Sat. at 8, Wed. at 2:15, Sat. at 2. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

An Adult Evening of Shel Silverstein

Atlantic Theatre Company stages one-acts by the author of one of the greatest Johnny Cash songs ever: "A Boy Named Sue." Though Silverstein's best known for works like *The Giving Tree,* this show will prove that the author, a regular *Playboy* contributor, always had his eye on mature stories. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 10/17 opening. • Atlantic Theatre, 336 W. 20th St. (212-239-6200).

Bloody Poetry

Howard Breton's drama about the libertine Romantic poets Lord Byron and Percy Shelley gets a new production at the hands of Synapse Theatre. Adrian LaTourelle (*Dido, Queen of Carthage, The Propaganda Plays*) stars. $19. Mon. at 7, Wed.–Sat. at 8, Sun. at 3. In previews for a 10/10 opening. • Connelly Theater, 220 E. 4th St. (212-206-1515).

The Complete Works of William Shakespeare (Abridged)

This off-beat crash-course through the Bard's works is directed by downtown director Jeremy Dobrish. $25–$55. Mon., Wed.–Fri. at 7, Sat. at 4, 7, and 10. In previews for a 10/15 opening. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Dragapella Starring the Kinsey Sicks

Inaugurating the new upstairs performance space at Studio 54, the satirical dragapella act Kinsey Sicks (Ben Schatz, Irwin Keller, Maurice Kelly, and Chris Dilley) kicks off its latest parodic performance. $50–$55. Wed.–Sat. at 8, Sat. at 5, Sun. at 4 and 7. Previews begin 10/10 for a 10/17 opening. • Upstairs at 54, 254 W. 54th St. (212-239-6200).

Everet Beekin

Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/11 for an 11/4 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Havana Is Waiting

Cuban-American playwright Eduardo Machado returns to his roots with an autobiographical drama based on his recent return trip to Havana. $55. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Previews begin 10/11 for a 10/24 opening. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

An Immaculate Misconception

An inventor of the birth control pill, Carl Djerassi opens his first play, which is, appropriately enough, a drama about contemporary sex and reproduction. Margaret Booker directs. Mon., Wed.–Sat. at 8, Sat. at 2:30, Sun. at 3. In previews for a 10/10 opening. • Primary Stages, 354 W. 45th St. (212-333-4052).

Light Years

Playwrights Horizons presents Billy Aronson's comedy about four roommates struggling through their first years in college. Jamie Richards directs. $25. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Previews begin 10/11 for a 10/21 opening. • Theatre Three, 311 W. 43rd St. (212-279-4200).

The Marriage of Figaro

The ambitious Target Margin theater company goes to the opera with a new take on the Beaumarchais play that inspired Mozart's classic. David Herskovits directs. $12–$15. Call for schedule. Previews begin 10/10 for a 10/17 opening. • Ohio Theater, 66 Wooster St. (212-358-3657).

Metamorphoses

Mary Zimmerman uses a 27-foot-wide pool of water to stage her inventive, Ovid-inspired work, which was a splashing success in earlier Los Angeles and Seattle

Photograph by Ted Thai/TimePix.

runs. $35–$55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/9 opening. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Repertorio Español's Festival of Jewish Latin American Theatre
The festival kicks off with Alejandro Samek's *Volvió Una Noche (She Returned One Night)*, a magic-realist tale about an interfaith marriage in which a Jewish mother comes back from the grave when she discovers that her son has married a Catholic. $25–$40. Call for schedule. Performances begin 10/11. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

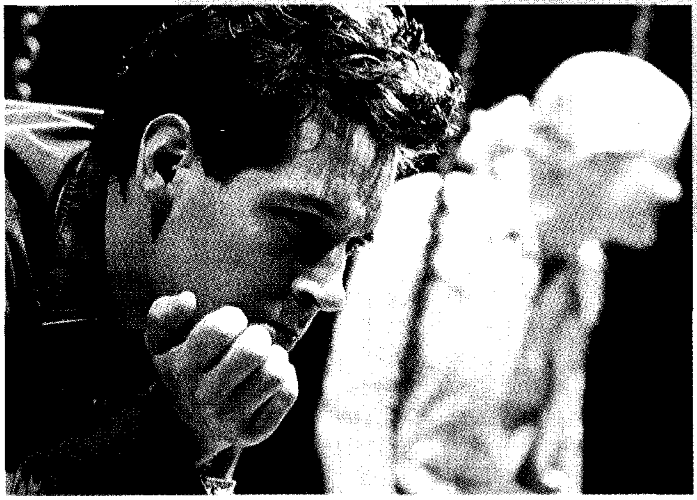
The Shape of Things
Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest by Neil LaBute. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/10 opening. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Wonder of the World
You couldn't ask for a better comic cast. Sarah Jessica Parker plays a frazzled heroine on the verge, surrounded by the fantastic Marylouise Burke (*Fuddy Meers*), the adorable Kevin Chamberlin (*Dirty Blonde, Seussical*), Kristine Nielson, Bill Raymon, the ever-wonderful and goofy Amy Sedaris, and Alan Tudyk. Director Christopher Ashley is doubly blessed: the playwright, David Lindsay-Abaire, may be Off Broadway's hottest young talent. Don't miss this one. $60. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. Previews begin 10/11 for an 11/1 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Opening

Shape of Things to Come

This week, critics are sharpening their pencils, awaiting the arrival of the season's most anticipated drama, Neil LaBute's **The Shape of Things**. A huge—and controversial—hit in London, it opens here on October 10 with a high-wattage cast—Gretchen Mol, Paul Rudd (pictured, with Mol), Rachel Weisz, and Frederick Weller. About an overeager artist who bends a poor security guard's body to her will, the play hits the sort of gender-war hot buttons that you might expect from the author of *In the Company of Men* and *bash*, and follows through on LaBute's self-imposed mission to unsettle the settled. "I want to—well, not outright break the fourth wall, but at least slap up against it," says the author. "Imagine watching an aquarium, and suddenly the fish is in your lap." (See "Off Broadway.")



Photograph by Ivan Kyncl.

Now Playing

Are You Dave Gorman?
A solo show by comedian Dave Gorman. $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South
Doug Field's comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Exit the King
Pearl Theatre presents the first production of this Ionesco work staged in New York since 1962. In the drama, King Berenger I is informed that he will only live so long as the play is onstage, and prolongs his comic exit scene to a full ninety minutes. $28–$35. In previews for a 9/24 opening. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

First Love
Playwright Charles Mee collaborates with Mabou Mines' Ruth Maleczech and Frederick Neumann and his daughter, director Erin B. Mee, in an experimental performance about a surprising accident. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Hello Muddah, Hello Fadduh!
A revival of the classic Allan Sherman musical, which tracks a couple's life from summer camp to retirement. $45–$50. Tues.–Sat. at 8, Sat. at 5, Wed. and Sun. at 3. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Ionesco Festival
How absurd: twenty-nine Off and Off-Off Broadway companies are staging 39 of Eugene Ionesco's plays. Highlights include the Pearl Theater's production of *Exit the King* and Sanctuary Theater's production of *The Picture*, starring Tony Torn. Call for schedule and locations. • (212-387-2043).

Irish Comedy Festival: The Nualas
Ireland's all-girl comedy troupe aims for your funny bone. $25–$35. Wed.–Sat. at 8, Sun. at 3 and 7. • Irish Arts Center, 553 W. 51st St. (212-212-581-4125).

La Lupe: My Life, My Destiny
Carmen Rivera's energetic new musical about the iconic salsa singer La Lupe tracks the singer's rise and fall. Luis Caballero directs. Performances on Wed. and Thurs. are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Theatre Four, 424 W. 55th St. (212-239-6200).

The Late Henry Moss
In the East Coast premiere of Sam Shepard's latest drama, Ethan Hawke and Arliss Howard play two brothers who unearth the legacy of their late alcoholic father. $55. Tues.–Sat. at 8, Sat. at 2, Sun at 3. Through 10/14. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Love, Janis
An enjoyable new bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Martha
Scotland's Catherine Wheels theater company stages a kid-friendly tale about a goose and a cranky old lady. $10–$30. Fri. at 7, Sat. and Sun. at noon and 5. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Much Ado About Nothing
Aquila Theater Company returns with its latest adventurous adaptation, which casts the comic characters of Shakespeare's comedy in squeaky black pleather. $30–$40. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

Murdered by the Mob
Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your pasta. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Octoberfest 2001
Ensemble Studio Theatre kicks off its annual fall festival of readings and productions. Call for prices and schedule. Through 11/5. • Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Puppetry of the Penis
A lesson in "the ancient Australian art of genital origami." And if you think this sounds like something a disturbed balloon-animal-tying birthday clown does when he's alone at night—you're close to the truth. Two Australian comedians perform penile contortions like "The Hamburger," "The Eiffel Tower," and "The Windsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri.

and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reefer Madness

Based on the 1936 marijuana scare film, this budding new musical by Kevin Murphy and Dan Studney stages what happens when a good kid inhales and falls in with some pot-addled communist zombies. Directed by Andy Fickman and choreographed by Paula Abdul, the production won bunches of Los Angeles critics' awards in 1999—plus a *High Times* "Stony" for Theatrical Production of the Year. $20–$60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Rude Entertainment

Christopher Ashley (*The Rocky Horror Show, The Country Club*) directs three one-act plays by Paul Rudnick for the ever-playful Drama Dept. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Save It for the Stage: The Life of Reilly

Director and actor Charles Nelson Reilly presents the story of his life, from the Bronx to Broadway. $35–$40. Tues.–Sat. at 8, Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Six Goumbas and a Wannabe

A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

Something Cloudy, Something Clear

Stass Klassen stars in Tennessee Williams's last full-length play, an autobiographical drama concerning the tension between love and lust. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Theatre @ St. Clements, 423 W. 46th St. (212-307-4100).

The Spitfire Grill

Based on Lee David Zlotoff's 1996 film about a young woman who moves to a small Wisconsin town, this new Playwrights Horizons musical by James Valcq and Fred Alley features Liz Callaway, Garrett Long, Mary Gordon Murray, and Steven Pasquale. $50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Duke Theater, 229 W. 42nd St. (212-239-6200).

Stomp

This loud, aggressive show is a boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Tick . . . Tick . . . Boom!

This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Pulitzer winner David Auburn (*Proof*) provides script consultation; Scott Schwartz (*Bat Boy*) directs. Molly Ringwald steps in, through 10/14. $20–$50. Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Underneath the Lintel

Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers." $35–$45. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Unwrap Your Candy

Last year, the playwright successfully adapted his dark play *Quills* into a disturbing motion picture (tagline: "Meet the Marquis de Sade. The pleasure is all his"). Now he's returning to the stage with four short frightening works. $15–$40. Mon.–Sat. at 8, Sat. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Vagina Monologues

Eve Ensler oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

The Blacks: A Clown Show

Recent recipient of an OBIE award, the Classical Theatre of Harlem celebrates the fortieth anniversary of Jean Genet's historic, controversial work with a new production. When the all-black-cast production debuted in 1961, it highlighted the extraordinary talents of a range of young black actors, including James Earl Jones, Lou Gossett Jr., Cicely Tyson, and a very shy Maya Angelou. Rarely staged, this revival is a welcome opportunity for anyone who cares about theater history. $15. Thurs.–Sat. at 8, Sun. at 3. 10/5–10/28. • The HSA Theatre, 645 St. Nicholas Ave., near 141st St. (212-539-8828).

Blood Is the Only Good Adhesive in Heaven

Daredevil Opera Company presents an intriguing new site-specific music-theater work, apparently based on information gathered from the decoded DNA imbedded in chewing gum. $12. Wed. and Sun. at 8. 10/10–11/3. • Washington Square United Methodist Church, 135 W. 4th St. (212-591-0343).

Hedda Gabler

Compare and contrast this Century Center production with its Broadway rival. $15. Wed.–Sat. at 8, Sun. at 3. Through 10/28. • Century Center, 111 E. 15 St. (212-982-6782).

Henry IV

Storm Theatre stages Pirandello's classic. $19. Wed. and Thurs. at 7:30, Fri. and Sat. at 8, Sat. at 2. • Studio Theatre, 145 West 46th St. (800-965-4827).

In On It

Justly acclaimed Canadian playwright Daniel MacIvor (*See Bob Run* and *Never Swim Alone*) directs and stars in his latest production, opposite Darren O'Donnell. $17–$20. Wed.–Sun. at 7:30, Sat. at 10. Through 10/21. • P.S. 122, 150 First Ave. (212-477-5288).

Morning Milking, Evening Milking

Jim Farmer's absurdist drama. $10. Thurs.–Sat. at 8, Sun. at 3. Through 10/21. • Theatre for the New City, 155 First Ave. (212-254-1109).

New Day

Stephen Fife's multimedia sci-fi comedy. $10. 10/4–10/28. Thurs.–Sat. at 8, Sun. at 3. • Theatre for the New City, 155 First Ave. (212-254-1109).

No Mother to Guide Her/Ajax/2 By Mac Wellman

The Bat Theatre Company presents Lillian Mortimer's *No Mother to Guide Her*, Alice Tuan's *Ajax* and two Mac Wellman works, in repertory. $15–$20. Call for schedule. • Flea, 41 White St. (212-226-2407).

Rave Mom

Ann Magnuson returns with her solo show about a bored woman whose life turns wild after popping ecstasy at a Marilyn Manson gig. $20–$25. Wed.–Sat. at 8:30. • P.S. 122, 150 First Ave. (212-477-5288).

Rebel Without a Pause

Solo performer Reno rants and jokes about the sorry state of the media, cloning, G.E., TriBeCa, and more. $15. Thurs.–Sat. at 10, Sun. at 5:30. 10/4–10/21. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

60 Minutes in Negroland

Pulitzer-winning *Times* critic Margo Jefferson steps onstage in her autobiographical work. $10. 10/8 at 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

The Logic of Birds

To celebrate the thirtieth anniversary of the Kitchen, this anticipated collaboration by writer Shoja Azari, singer Sussan Deyhim, filmmaker Ghasem Ebrahimian, art director Shahram Karini, and red-hot video artist Shirin Neshat reinterprets a classic Persian tale about a bird's mystic journey. Performance-art legend RoseLee Goldberg co-produces the project. $20. Performances begin 10/5. Call for schedule. • The Kitchen, 512 W. 19th St. (212-255-5793).

Whitesnake

The Dream Music Puppetry Program and Chinese Theatre Works combine Chinese Kun Opera music and choreography with the performance of thirty rare antique leather shadow puppets. 10/4 and 5 at 7, 10/6 at 2 and 7, 10/7 at 5. • Here, 145 Sixth Ave., at Dominick St. (212-647-0202).

Opening

Curtains Up

A clear sign of Off Broadway's recovering health comes not only in the number of new productions opening this week but in their diversity. The ambitious classical repertory Target Margin Theater is staging **The Marriage of Figaro** (featuring Rinne Groff and Robert Owens, pictured), an adaptation of the 1784 Beaumarchais classic that inspired Mozart's opera. Meanwhile, Repertorio Español is kicking off its **Festival of Jewish Latin American Theatre**, which expands beyond Moises Kaufman and Ariel Dorfman to highlight new works like Eduardo Rovner's *Volvió una Noche* (*She Returned One Night*), a tale about an interfaith marriage that causes a deceased Jewish mother to come back from the grave and haunt her son's Catholic wife. This week also marks the opening of Upstairs at 54, a new theatrical space above Studio 54. **Dragapella Starring the Kinsey Sicks** will commemorate the ribbon-cutting with the latest performance by a "beautyshop quartet" of former lawyers, speechwriters, and admen who left their jobs several years ago for more honest work, singing tunes like "Where the Goys Are." (See "Off Broadway.")

Photograph by Paula Court.

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Jan Aronson
Paintings of seascapes and clouds; through 11/3. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

Judith Belzer
Paintings of abstracted landscapes that suggest the human experience of nature in different seasons; through 11/3. • Berry-Hill, 11 E. 70th St. (212-744-2300).

John Berger
Recent charcoal and pencil drawings by the artist, who is also a writer on art; through 10/31. • Cadé, 1045 Madison Ave. (212-734-3670).

Théodore Brauner
A two-gallery exhibition of the Surrealist's photographic works from the series "Solarfixes," of abstract images made without a camera or darkroom, and "Masks," which depict found anthropomorphisms; through 11/3. • Ubu, 16 E. 78th St. (212-794-4444) and Gat, 1100 Madison Ave. (212-327-0441).

Ernest Briggs
Abstract paintings that interpret nature as a cataclysmic force; through 11/10. • Shapolsky, 152 E. 65th St. (212-452-1094).

Herbert Ferber
Paintings, sculptures, and works on paper dating from 1958 to 1967 that suggest a calligraphic motion or gesture; through 11/10. • Knoedler, 19 E. 70th St. (212-794-0550).

Otto Freundlich
Monumental bronze sculptures made in Paris between 1929 and 1935; through 11/3. • Werner, 4 E. 77th St. (212-988-1623).

Roy Lichtenstein
Prints by the Pop artist that were published by Leo Castelli Gallery in the sixties; through 11/3. • Castelli, 59 E. 79th St. (212-249-4470).

David Mann
Paintings that suggest subterranean, microscopic, and macroscopic worlds; 10/11–1/3. • Graham, 1014 Madison Ave. (212-535-5767).

Georgia O'Keeffe
A selection of paintings, sculpture, and works on paper dating from 1904 to 1953; 10/11–11/10. • Peters, 24 E. 78th St. (212-628-9760).

Fairfield Porter
Pencil and ink drawings from the fifties through the early seventies, including views of Maine and Long Island, interior scenes, and portraits of family and friends; through 11/10. • Hirschl & Adler Modern, 21 E. 70th St. (212-535-8810).

Paul Resika
Recent etchings and monotypes; through 11/3. • Bookstein, 50 E. 78th St. (212-439-9605).

Stuart Shils
Small-scale paintings, monotypes, and oil pastels from the past two years whose subject is the sky and its interaction with land and sea; 10/16–11/10. • Davis & Langdale, 231 E. 60th St. (212-838-0333).

Michael Steiner/Gaston Lachaise
Recent sculpture/Drawings by the French sculptor; through 10/27. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Robert Therrien
New sculpture, large-scale drawings, and paintings on paper; through 11/27. • Gagosian, 980 Madison Ave. (212-744-2313).

Steve Wheeler
Abstract paintings from the forties and fifties that draw on Cubism, Surrealism, Native American iconography, and popular culture; through 11/3. • York, 21 E. 65th St. (212-772-9155).

57th Street Area

Gabrielle Bakker
Paintings on classical themes; through 11/3. • McGrath, 20 W. 57th St. (212-956-3366).

William Baziotes
Works on paper by the Abstract Expressionist; through 11/3. • Helman, 20 W. 57th St. (212-245-2888).

Joe Brainard
More than 75 collages and works on paper by this American artist who died in 1994 and whose work is the subject of a retrospective at P.S. 1 Contemporary Art Center (see "Museums"); 10/11–11/10. • De Nagy, 724 Fifth Ave. (212-262-5050).

Tsugio Hattori
A retrospective of abstract paintings by the Japanese artist (1951–1998); through 10/27. • Reece, 24 W. 57th St. (212-333-5830).

David Hockney and Henri Matisse
Line drawings in pen and ink on paper by the contemporary British-born artist and the French modern master; 10/10–11/10. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Ellsworth Kelly
A retrospective of posters created for the artist's gallery and museum exhibitions; through 12/22. • Sheehan, 20 W. 57th St. (212-489-3331).

Bruce McCall
Recent paintings of fantastic city scenes; through 10/30. • Goodman, 41 E. 57th St. (212-593-3737).

Forrest Moses/Ellen Kozak
Recent landscape paintings/Small abstract paintings. Through 11/1. • Perlow, 41 E. 57th St. (212-644-7171).

Gerhard Richter
Thirty-seven abstract and realist paintings dating from 1996 to the present; through 10/27. • Goodman, 24 W. 57th St. (212-977-7160).

John Sloan
A selection of portraits and self-portraits by the American painter (1871–1951) who was a member of The Eight and is best known for his urban scenes; through 10/27. • Kraushaar, 724 Fifth Ave. (212-307-5730).

Alma Thomas
Large-scale abstract paintings from the seventies composed of rhythmic marks of color; through 11/3. • Rosenfeld, 24 W. 57th St. (212-247-0082).

SoHo and TriBeCa

John Cage
Graphic works made between 1978 and 1992; through 10/27. • Roeder, 545 Broadway (212-925-6098).

Opening

The Show Is Your Oyster

For flash and sparkle, diamonds are forever. But to suggest purity, refinement, and social and economic status—to say nothing of spirituality, with attendant magic and mystery—it's pearls all the way. **Pearls,** on view at the American Museum of Natural History October 13 through April 14, tells you everything you'd want to know and then some about the only precious stone made by a living creature. The show explores its subject through biology, chemistry, anthropology, sociology, ecology, history, and—here's the surprise—art. Lavish uses of the pearl as ornament (pictured, Chrysanthemum Brooch; design by Paulding Farnham for Tiffany & Co., 1904) and examples of its depiction in painting stand alongside detailed and unusually accessible scientific displays. Lovingly cradling a 100-million-year-old fossil ammonite in his palm, the exhibit's chief curator, Neil H. Landman, a specialist in fossil mollusks, explains, "For many years I veered between art history and natural history. Both, you see, are based on beautiful objects that tell stories." The installation is unusually handsome, too. Intimate galleries arranged in concentric arcs echo the nacreous layering that creates a pearl. The spaces are painted in rich, dark tones to offset the pearls' luster, and in each of the theatrically lit vitrines the wonders of nature, deconstructed by science, cohabit easily and logically with the wonders of art. For the insatiably curious, an accompanying book, *Pearls: A Natural History* (Abrams; $49.50), offers still further information, including a recipe for concocting fake pearls from no less an authority than Leonardo da Vinci. TOBI TOBIAS

Photograph by Wartski, London.

Bruce Conner
Wood engraving collages begun in 1959 that the artist originally attributed to Dennis Hopper, plus etchings from the sixties that were based on those works; through 10/27. • Inglett, 100 Wooster St. (212-343-0573).

Daisy Craddock
Landscape paintings distilling the artist's recent travels to the Deep South, where she grew up; through 11/3. • Pelavin, 13 Jay St. (212-925-9424).

Alex Katz
The first complete survey of woodcuts and linocuts produced by the artist since 1951; through 11/24. • Blum, 99 Wooster St. (212-343-0441).

Michelle Lopez/Ravinder Reddy
Leather sculptures produced in collaboration with the Fondazione Nicola Trussardi/Figurative sculptures that fuse the Hindu sculptural tradition with a Pop sensibility. Through 10/27. • Deitch Projects, 76 Grand St. (212-343-7300).

Catherine Murphy
Recent paintings and drawings depicting small sections of the artist's studio and other subjects; through 11/3. • Lennon, Weinberg, 560 Broadway (212-9941-0012).

Amy O'Neill
Two large-scale installations that are re-creations of carnival games; through 10/27. • Brownstone, 39 Wooster St. (212-334-3455).

Sky Pape
Graphite drawings inspired by nature, science, and Eastern aesthetics; through 10/30. • Kelly, 591 Broadway (212-226-1660).

Keith Sonnier
Six pieces made between 1990 and 1997 that use copper wires to "capture" electricity; through 11/28. • Location One, 26 Greene St. (212-334-3347).

Serge Vollin
Paintings inspired by the self-taught artist's dreams of his childhood in Algeria; 10/11–11/10. • Ross, 568 Broadway (212-343-2161).

Chelsea

Darren Almond
Color landscape photographs shot at night, using the full moon for light, made at sites closely associated with Constable, Turner, and Cézanne, and a two-projection installation of films made in a mine shaft at Karaganda, Kazakhstan; through 10/27. • Marks, 522 W. 22nd St. (212-243-0200).

Miroslaw Balka
Installations by the Polish-born artist that explore the idea of memories being swept away; through 11/3. • Gladstone, 515 W. 24th St. (212-206-9300).

James Croak/Nicky Nodjoumi
Recent cast-dirt sculptures of life-size human forms/Paintings of fantastic landscapes; 10/11–11/10. • Stux, 529 W. 20th St. (212-352-1600).

Solange Fabião
A video documentation of Broadway between 228th Street and Wall Street as seen from the windows of a taxi; through 11/1. • Rodgers/9W, 529 W. 20th St. (212-414-9810).

Tsibi Geva
Paintings and an installation that refer to the Israeli-Palestinian conflict; through 10/31. • Nosei, 530 W. 22nd St. (212-741-8695).

Rodney Graham
Phonokinetoscope, a film installation inspired by Thomas Edison's invention of the kinetophonograph; through 10/27. • 303, 525 W. 22nd St. (212-255-1121).

Laura Green
Paintings of stadiums that reduce them to their most basic architectural elements; through 10/27. • Ritter, 453 W. 17th St. (212-463-7375).

Jane Hammond
The final paintings from the artist's collaboration with poet John Ashbery, all of which stem from titles provided by Ashbery; through 10/27. • Lelong, 528 W. 26th St. (212-315-0470).

Linda Matalon
Sculpture and large-scale drawings; through 11/3. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Sam Prekop
Small abstract paintings in which semi-grids morph into architecture and topography; 10/11–11/10. • Clementine, 526 W. 26th St. (212-243-5937).

Rebecca Salter
Recent abstract paintings whose scale and proportions are based on the measurements of the artist's own body; 10/11–11/3. • Scott, 529 W. 20th St. (646-486-7004).

Peter Schroth
Paintings of landscapes in County Mayo, Ireland; through 10/27. • Sears Peyton, 210 Eleventh Ave. (212-966-7469).

James Siena
Systemic abstraction compositions painted on small aluminum panels; 10/12–11/10. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

Damien Smith
Paintings and drawings that borrow images from science fiction movies and television shows; 10/11–11/4. • Morris, 465 W. 23rd St. (212-727-2752).

Buzz Spector
Large-format Polaroids of the artist's personal library and postcard works in which he paints watercolor silhouettes of books on gridded arrangements of antique postcards; through 10/27. • Cristinerose, 529 W. 20th St. (212-206-0297).

Other

Pablo Picasso
Etchings, drypoints, and linoleum cuts on loan from the Fundación Picasso, outside of Málaga, Spain, Picasso's birthplace; through 11/16. • CUNY Graduate Center, 365 Fifth Ave. (212-817-7170).

Group Shows

Madison Avenue and Vicinity

Americas Society
"Abstract Art From the Río de la Plata: Buenos Aires and Montevideo, 1933–1953," the first in-depth exhibition in the United States to explore the development of abstraction in the Southern Hemisphere, featuring paintings and sculptures by Hlito, Kosice, Maldonado, Prati, Torres-García, and others; through 12/9. • 680 Park Ave. (212-249-8950), Tues.–Sun. 12–6.

CDS
"Arte del Rio de la Plata," works by Aizenberg, Fontana, Michel, Silva; through 11/30. • 76 E. 79 St. (212-772-9555).

China Institute
"Exquisite Moments: West Lake and Southern Song Art." More than 60 works by Chinese artists of the Southern Song era (1127–1279), including painted circle fans, handscrolls, and ceramics; through 12/9. • 125 E. 65th St. (212-744-8181).

Roth Horowitz
"The Book of 101 Books: Seminal Photographic Books of the Twentieth Century," a selection of books from *The Book of 101 Books*; through 11/3. • 160A E. 70th St. (212-717-9067).

57th Street Area

Marlborough
Works by gallery artists, among them Abakanowicz, Bravo, Botero, Kitaj, Rivers; through 10/20. • 40 W. 57th St. (212-541-4900).

St. Etienne
"The Black-And-White Show," expressionist prints by Klinger, Kokoschka, Kollwitz, Moderson-Becker, others; through 11/10. • 24 W. 57th St. (212-245-6734).

UBS PaineWebber
"Expanding on a Legacy: American Art from the Montclair Art Museum," American and Native American works from the museum's collection; through 11/30. • 1285 Avenue of the Americas (212-713-2885).

SoHo and TriBeCa

Art in General
"Looking for Mr. Fluxus: In the Footsteps of George Maciunas," works by local and international artists influenced by the Fluxus movement; through 12/22. • "Fluxus Genetics." A performance and installation by artist-in-residence Skúta Helgason that traces the ancestry and posterity of the Fluxus movement; through 12/2. • 79 Walker St. (212-219-0473).

Exit Art
"Spunky," works by Ackerman, Bramblett, D'Aquino, Landau, Martinez, Sandberg, Tommerup, others; through 10/27. • 548 Broadway (212-966-7745).

Chelsea

Alexander
Paintings, works on paper, and sculpture by Dorner, Tuttle, West; through 10/27. • 59 Wooster St. (212-925-4338).

Indo Center
"From Goddess to Pin Up: Icons of Femininity in Indian Calendar Art," 90 calendar images of women from the sixties onward; through 1/19/02. • 530 W. 25th St. (212-462-4221).

Marvelli
"Negative Spaces," drawings, photographs, and collages by Bellmer, Bourgeois, Giacomelli, Gober, Herrera, Horn, Morandi; through 11/3. • 526 W. 26th St. (212-627-3363).

Schoormans
Works by Genzken, Hesse, Sander; through 11/3. • 508 W. 26th St. (212-243-3159).

Snyder
"Abstract Expressionism–Expanding the Canon," works by more than 30 artists, among them Bluhm, Cavallon, Embry, Hartigan, Resnick, Seliger; through 10/25. • 601 W. 29th St. (212-871-1077).

Other

Columbia Univerity
"Arte Povera: Selections From the Sonnabend Collection," rarely seen works by Giovanni Anselmo, Mario Merz, Michelangelo Pistoletto, and other artists associated with the Italian movement, from the collection of Illeana and Michael Sonnabend; through 12/8. • Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (212-854-2877), Wed.–Sat. 1–5.

Scandinavia House
"Between Space and Time: Contemporary Norwegian Sculpture and Installation," works by six artists; through 11/11. • 58 Park Ave. (212-879-9779), Tues.–Sun. 11–5; $3.

Sculpture Center
"Interval: New Art for a New Space," an exhibition celebrating the Sculpture Center's new location, featuring works by Altmejd, Banerjee, Doyle, Fischer, Inoue, Thomas, others; through 10/28. • 44-19 Purves St., Long Island City, Queens (718-361-1750).

Photography

Mark Cohen
Vintage photographs that were taken in the seventies in Wilkes-Barre, Pennsylvania, and exhibited at the Light Gallery and the Museum of Modern Art; through 11/10. • Silverstein, 504 W. 22nd St. (212-627-3930).

John Coplans
New self-portraits of the photographer's body; through 10/27. • Rosen, 525 W. 24th St. (212-627-6000).

Renée Cox
Color photographs and a video that explore the roles the artist has assumed throughout her life, from her childhood as a Catholic schoolgirl to a black woman artist contesting an art history that has all but excluded her race; 10/10–11/10. • Miller, 524 W. 26th St. (212-366-4774).

Paul D'Amato
Photographs of people caught in moments of uninhibited expression; through 10/27. • Milo, 552 W. 24th St. (212-414-0370).

Lynn Davis
Photographs of icebergs in Greenland; through 11/3. • Houk, 745 Fifth Ave. (212-750-7070).

Flor Garduño
Still lifes, nudes, and portraits taken in and around the photographer's homes in Mexico and Switzerland; through 12/29. • Throckmorton, 153 E. 61st St. (212-223-1059).

Hellen van Meene
Photographs of young Japanese women taken by the Dutch artist during a three-week visit to Japan last year; through 10/27. • Marks, 523 W. 24th St. (212-243-0200).

ICP
"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "*Greed* and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed*, part of Barbara Blooms's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $8, $6 students and seniors.

Helen Levitt/Vincenzo Castella
Twenty-five rarely seen black-and-white and color prints selected by the photographer herself/Large-scale color photographs that investigate the commonalities and differences between cities in the Western world. Through 10/27. • Miller, 20 W. 57th St. (212-397-3930).

Sheila Metzner
Classic and recent photographs of flowers and nudes, and fashion work; through 10/30. • Stevenson, 338 W. 23rd St. (212-352-0070).

Helmut Newton/Herbert Matter
Portraits, nudes, and fashion work/Photographs of sculptures by Alberto Giacometti. Through 10/27. • Staley-Wise, 560 Broadway (212-966-6223).

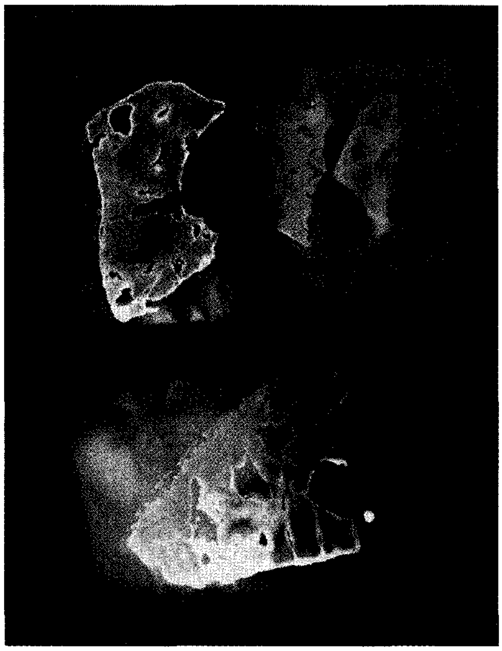
John Riddy
Inages of streets and architecture that were inspired by John Ruskin's autobiography, *Praeterita,* and echo the places that Ruskin visited; through 11/3. • Markey, 42 E. 76th St. (212-517-9892).

Victoria Sambunaris
Images of industrial structures in the American West; through 10/27. • Burgin, 243 W. 18th St. (212-462-2668).

Photography

Sun and Shadow

The work of the Surrealist painter Victor Brauner is no secret, but few know the efforts of Théodore Brauner (1914–2000), his Vienna-born, Bucharest-raised brother. That's no surprise, since the younger Brauner, who later lived in Cyprus, Tel Aviv, and Paris, didn't care to show his photographs and only exhibited them once during his lifetime. At the time of his death, however, Brauner was looking forward to the two-venue exhibition taking place through November 3 at Ubu Gallery (16 East 78th Street) and Janos Gat Gallery (1100 Madison Avenue, at 83rd Street). Ubu is showing Brauner's "Solarfixes," a series made only with sunlight, photographic paper, and chemicals that preoccupied him from 1934 until 1952 (pictured, *Untitled,* circa 1950). At Gat, see the artist's later series, "The Masks," in which he focused on the anthropomorphic qualities of manufactured objects—automobile grills, corkscrews, faucets—and "Silent Visitor," capturing the nighttime peregrinations of a fruit bat in his Tel Aviv kitchen.



Photograph courtesy of Ubu Gallery, New York.

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 25 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
"Building a Museum." An architectural installation previewing the museum's new home at 45 West 53rd Street, designed by the architects Tod Williams Billy Tsien and Associates; through 1/3/02. • "Quilted Constructions.: The Spirit of Design." Prize-winning quilts from the museum's recent quilt contest; through 1/13/02. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11-7:30, Mon. 11-6; free.

American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; 10/13–4/14/02. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society
"Monks and Merchants: Silk Road Treasures From Northwest China, Gansu, and Ningxia Provinces, Fourth to Seventh Century." Objects and art works, many of which have not been previously exhibited in the United States; 10/13–1/6/02. • "Conversations With Traditions: Nilima Sheikh and Shazia Sikander." Works by two South Asian artists who claim court painting as their artistic lineage; 10/13–2/17/02. • 725 Park Ave. (212-517-ASIA), Tues.-Sun. 11-6 (Fri. to 9); $7, $5 students and seniors.

Bronx Museum of the Arts
"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; 10/11–1/8/02. • "Artist in the Marketplace: Twenty-First Annual Exhibition"; through 10/14. • "(un)Shop: An Installation by Lisa Levy"; through 10/14. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Vital Forms: American Art and Design in the Atomic Age, 1940–1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; "Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; 10/12–1/6.. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche; and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • "Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"Telling Tales II: Religious Images in Nineteenth-Century Academic Art." Paintings, drawings, prints, and sculptures on religious themes from the museum's collection and on loan from the Metropolitan Museum of Art, the Jewish Museum, and the Shepherd Gallery; 10/16–1/26/02. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts
"Alfred Jensen: *Concordance.*" Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid,* which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilberto Zorio: *Reverb.*" The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia,* a sound work first created in 1969; through 6/16/02. • "Diana Thater: *Knots + Surfaces.*" An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16/02. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center
"12 Views." Drawings and site-specific installations by twelve artists from the United States and abroad; through 10/20. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21/02. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Shifting Tides: Cuban Photography After the Revolution." Approximately 100 photographic prints and mixed-media works by photographers working in Cuba over the past 40 years; through 10/27. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"American Art: The Fifties and Sixties." Selections from the museum's permanent collection, including works by Chamberlain, Dine, Frankenthaler, Pollock, others; through 10/24. • "Cubism and the Materiality of Space." Works by Braque, Gleizes, Gris, Leger, Picasso, and others; through 10/24. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Guggenheim Museum SoHo

"Sugimoto: Portraits." New photographs by the renowned Japanese artist Hiroshi Sugimoto; through 11/10. • 575 Broadway, at Prince St. (212-423-3500), Thurs.-Mon. 11-6; $5, $3 students and seniors, free under 12.

Japan Society

"Traditional Japanese Design: Five Tastes." Ceramics, lacquer, metalwork, basketry, and textiles illustrating the five areas of aesthetic taste that developed between the sixteenth and nineteenth centuries in Japan; through 1/6/02. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

"Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel, *The Jew of New York*; through 2/10/02 • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10/02. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10/02. • "Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • "Camels and Caravans: Daily Life in Ancient Israel." An exhibit designed for children between the ages of 4 and 10 that takes them on a journey to a Jerusalem home and marketplace two thousand years ago; through 6/30/03. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art

"Signac 1863–1935: Master Neo-Impressionist." The first major exhibition in 40 years of the Neo-Impressionist's paintings, watercolors, drawings, and prints; through 12/30. • "Neo-Impressionism: The Circle of Paul Signac." Works by Henri Matisse, Camille Pissarro, Georges Seurat, and others, from the museum's collection; "Glass of the Sultans." Rare glass objects from the Islamic world, ranging from seventh-century works influenced by Imperial Roman glassmaking traditions to nineteenth-century Persian and Indian glass; through 1/13/02. • "Candace Wheeler: The Art and Enterprise of American Design, 1875–1900." Textiles, wallpapers, paintings, photographs, and objects by American's first important woman textile and interior designer; 10/10–1/6/02. • "Pieter Bruegel the Elder, Drawings and Prints." 52 of the Netherlandish painter's 61 extant drawings accompanied by a selection of his prints, and a selection of drawings that were once attributed to Bruegel; through 12/2. • "Courtly Radiance: Metalwork from Islamic India." Examples of sixteenth- and seventeenth-century metal vessels created for daily or ceremonial use; through 3/24/02. • "Along the Nile: Early Photographs of Egypt." Some of the earliest camera images of Egypt's landscapes, inhabitants, and monuments; through 12/20. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority by Harry Burton, the outstanding archeological photographer of his day; through 12/30. • "Caspar David Friedrich: Moonwatchers." An exhibition featuring the German Romantic painter's *Two Men Contemplating the Moon*, from the museum's collection, and its two variants, on loan from Dresden and Berlin; through 11/11. • "Dress Rehearsal: Origins of the Costume Institute." A selection from the former Museum of Costume Art, including early folk costumes, historic fashions, and twentieth-century haute couture; through 10/28. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; through 1/13/02. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10;30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio

"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; 10/13–2/3/02. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $5, $3 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum of Modern Art

"Alberto Giacometti." The first New York exhibition devoted to the work of the Swiss sculptor, painter, and draftsman since his last retrospective at MOMA in 1965; through 1/8/02. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21/02. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30/02. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • "Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"London Fashion." Clothing and accessories by some of the city's most influential contemporary designers, among them Hussein Chalayan, John Galliano, Alexander McQueen, and Vivienne Westwood; 10/16–1/12/02. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

"Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than 20 years; through 12/30. • "Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

New Museum of Contemporary Art

"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; 10/12–2/3. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13/02. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3/02. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King, Jr., and Franklin Roosevelt; through 1/5/02. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

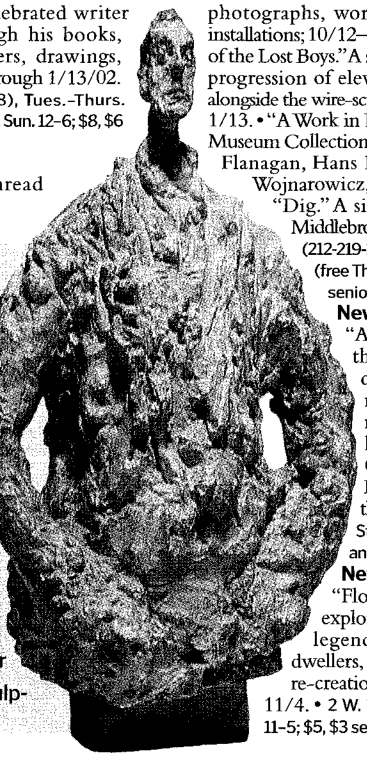
New-York Historical Society

"Flophouse: Life on the Bowery." An exploration of the history of New York's legendary down-and-out Bowery dwellers, including a free audio tour and a re-creation of a flophouse cubicle; through 11/4. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

Retrospective

The Human Factor

Few modern sculptors revealed the quandary of the human condition as powerfully as Alberto Giacometti did in his best-known works, those attenuated bronze sculptures of male figures the artist began making in 1940. But the Swiss sculptor and painter (1901-1966) left a broader oeuvre than most people realize—early plaster sculptures; Surrealist objects and constructions of the thirties; portrait busts of his brother, Diego (pictured, *Diego in a Sweater*, 1953); and painted portraits from the fifties. Giacometti was here to see his last New York retrospective at MOMA in 1965, and now the same museum is taking a fresh look at the master in **Alberto Giacometti** (October 11-January 8), which, though showing an abundance of his elongated sculptures, allows his lesser-known works to speak for his originality.



Photograph by David Heald.

P.S. 1 Contemporary Art Center
"Joe Brainard: A Retrospective." More than 150 collages, assemblages, paintings, drawings, and book covers by the American artist and writer (1942–1994); through 11/25. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; 10/14–1/31/02. • 22-25 Jackson Ave., at 46th Ave., Long Island City, Queens (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Smithsonian National Museum of the American Indian
"Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; through 7/21/02. • 1 Bowling Green (212-514-3712), 10-5 daily, Thurs. 10-8; free.

Studio Museum in Harlem
"Reflections in Black: Smithsonian African-American Photography." A two-part exhibition, "The First One Hundred Years, 1842–1942" and "Art and Activism," that explores the history of African-African photography from 1842 onwards; through 12/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings, held concurrently at this location and at the Whitney Museum at Philip Morris; through 12/2. • "Charles Burchfield." Works on paper by the American artist (1893–1967) known for his visionary interpretations of the American landscape; through 1/20/02 • "Arturo Herrera: Before We Leave." A site-specific installation that includes a collage hanging in the museum's Sarabeth Restaurant, a painting executed on the twenty-foot-high windows of the museum's façade, and a sky-blue bench in the Sculpture Court; through 12/9. • "Sharon Harper: Photographs From the Floating World." Images of brooding landscapes as seen from high-speed trains; through 1/7/02. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; through 1/4. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; through 1/4/02. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
10/10 at 10 and 2: "Nineteenth Century Furniture." On view from 10/5. 10/12 at 10: "Important American Furniture, Prints, Folk Art and Decorative Arts." On view from 10/7. • 20 Rockefeller Plaza (212-636-2000).

Christie's East
10/10 at 10: "Old Master Paintings." On view from 10/5. 10/15 at 10 and 2: "Jewelry." On view from 10/13. • 219 E. 67th St. (212-606-0430).

Sotheby's
10/10 at 2: "The Collection of Frederick W. Hughes." On view from 10/5. 10/11 at 10:15 and 2: "American Furniture/Important Americana/American Folk Art." On view from 10/6. 10/12 at 10:15 and 2: "Covert and Gertrude Hegarty Collection of Important Antique Toys." On view from 10/7. 10/13 at 10:15 and 2: "The Robert E. Crawford Collection." On view from 10/8. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
10/11 at 10:30 and 2: "Science, Medicine and Natural History." On view from 10/6. • 104 E. 25th St. (212-254-4710).

Restaurants

Edited by Robin Raisfeld & Rob Patronite

New and Noteworthy

★ A
This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Stripe and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1663). (I)

AKA Cafe
From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

★ Arezzo
An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M-E)

Blue Grotto
A loungelike space with oversized banquettes and a friendly welcome, plus a chef who used to cook at Lupa, which accounts for the marked Italian accent in dishes like house-cured cod with bread salad and dense gnocchi in a creamy broccoli pesto. But the selection of Spanish-inflected small plates like bacon-wrapped dates indicates a kitchen that eloquently speaks more than one culinary language. • 1576 Third Ave., nr. 88th St. (212-426-3200). (M)

★ Bread
The 34-seat café's raison d'être is, as the name says, bread, and all that can be crammed between two slices and deliciously smooshed in a sandwich press. Neighboring Balthazar supplies the crusty building blocks for a dozen or so terrific combinations, like Sicilian sardines with tomato and "Thai-pepper mayonnaise," aged Genoa salami with nutty Taleggio, and rich Italian tuna with lemon dressing. • 20 Spring St. (212-334-1015). (I) ($)

★ Bread From Beirut
Neighboring diamond dealers and a multicultural clientele of Israelis, Turks, Palestinians, Egyptians, and Lebanese have discovered this affordable oasis in the midtown lunch desert. What, exactly, are breads from Beirut? *Akin to pizza—they're round, flat, and* delectably topped with za'atar or keshik, a powdery blend of crushed wheat, sesame seeds, and crumbled dry goat cheese. Plus there's first-rate hummus and baba ghanoush, a succulent chicken shawarma, and killer kibbeh for takeout or to eat in. • 24 West 45th St. (212-764-1588). (I)

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Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

Café LULUc
The bright, lively spinoff of Banania Cafe has the trappings of a bistro—the painted-tin ceiling, the rear-wall mirror, the water carafes, the magazine racks—and the soul of a diner, with a croissant-and-egg breakfast menu that kicks in at 7:30 A.M., and a something-for-everyone selection of offbeat salads, pressed sandwiches, pastas, and a $12 hanger steak-frites. • 214 Smith St., nr. Baltic St. (718-625-3815). (I-M) ($)

Citarella: The Restaurant
Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

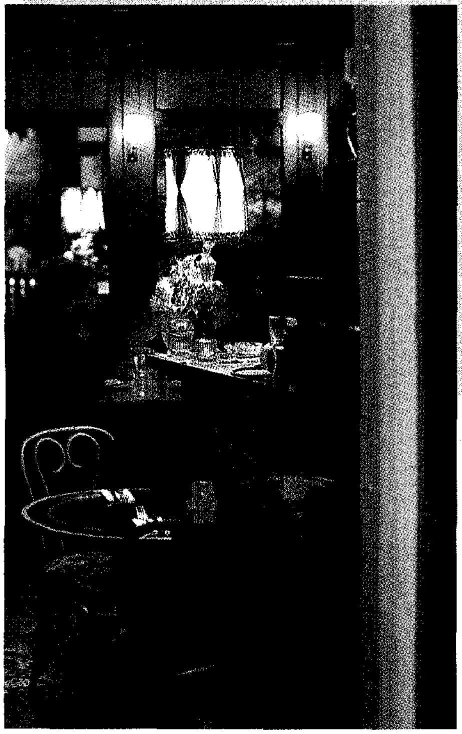
Glass
Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and *mixed olives accompanied* by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I-M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific

The Underground Gourmet

Her Art Isn't in It Anymore

The anonymous little Italian restaurant at the foot of Second Avenue never needed to hang a sign to build a loyal clientele. When it opened seven years ago, **Mugsy's Chow Chow** was a cheap Italian joint in a sea of cheap Italian joints that stood out for its toasted spaghetti and its eccentric décor—namely, the way every bit of wall space was covered with quirky paintings and collages and the odd string of Christmas lights. The blue lights are still there, but the art is gone. So's the artist, who happens to be chef-owner Jimmy Carbone's ex-girlfriend and who left in her wake newly exposed, candlelight-reflecting tile and mirrored wood paneling that makes the cramped 22-seat storefront seem warmer and—minuscule one-man open kitchen notwithstanding—bigger. But the suddenly single Carbone has made more than cosmetic changes. Over the summer, he converted an adjacent space into a *faux*-suburban bar called the Patio, distinguished from other Lower East Side lounges by a tall picket fence and a jungle of potted plants. And although Mugsy's has always been affordable, Carbone streamlined the menu and cut prices after the World Trade Center tragedy, motivated both by a shaky economy and a community-minded desire to create a cozy home away from home, where locals can linger on the Patio for a cocktail, then head next door for Sunday supper, the newest addition to Carbone's enticing repertoire. Ten dollars a person buys a savory, satisfying three-course tasting menu, which recently included a lagniappe of a piquant, vinegary string-bean-and-potato salad; an original green salad enlivened with sliced saucisson and a mustard-and-red-grape dressing; a crispy-outside, creamy-inside spaghetti frittata; and a bowl of perfectly cooked penne in an intensely flavored lamb broth, strewn with kale and tender morsels of meat. There are worse ways to go on the rebound. (31 Second Avenue; 212-460-9171.) R.R.



hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Ilo
After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I-M) ($)

Minotaur Restaurant
The menu at this sophisticated Greek restaurant reaches back four millennia or so and includes "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an aspic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M-E)

Opia
Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a budget hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Laos-style chicken-and-cucumber salad, and Indian flatbread with marinated lamb and onion jam. • 130 E. 57th St. (212-688-3939). (M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

★ Sahara's Turkish Cuisine
The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

Sugar Hill Bistro
The most exciting addition to the Harlem restaurant scene since Hillary's husband. This beautifully restored brownstone has a ground-floor bar and jazz lounge and a second-floor dining room where Atlanta chef Adam D. Elliott gutsily ducks soul-food stereotypes. Chicken-and-spinach spring rolls, Moroccan-spiced shrimp cocktail, and Asian-pan-seared scallops are as much an incentive to book a table as the prospect of the former First Saxophonist swinging by. • 458 W. 145th St. (212-491-5505). (M-E)

Thom
The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

Manhattan

Lower New York

★ Alfanoose
This spotless falafel joint makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

Photograph by Annie Schlechter.

solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's Lobster Newberg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

★ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Montrachet
No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

★ Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

Pfiff
A friendly neighborhood spot and a good SoHo source to refuel after a shopping binge. Grilled sausage with mustards and pickle relish; Vidalia onion-and-Morbier-cheese tarts; ravioli stuffed with walnuts, chevre, and raisins; and herb-crusted yellowfin tuna are a few of the tasty New American offerings. Bar and brunch menu too. • 35 Grand St. (212-334-6841). (M)

★ Pico
Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

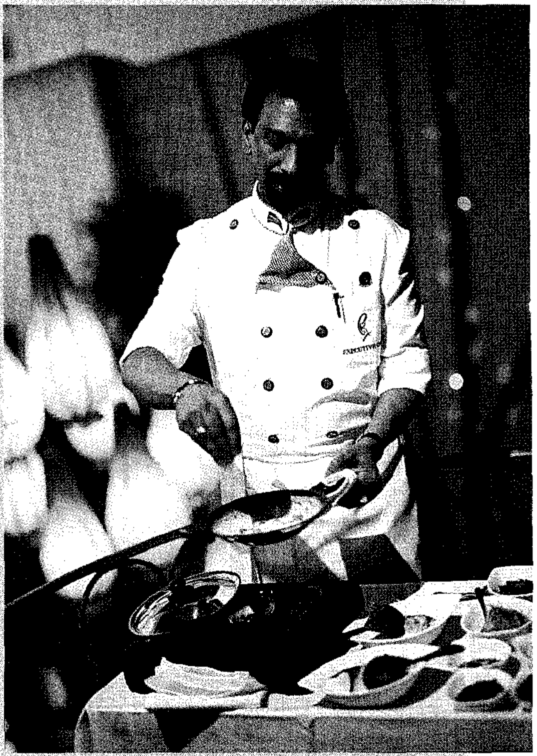
Roc
Rocco Cadolini brings his native Sorrento cuisine to this romantic TriBeCa corner, where traditionalists will recognize the trio marinato: home-cured salmon, swordfish, and white anchovies. Shaped but not bound by tradition, chef Roberto Aita dresses lamb chops in a potato crust, stuffs ravioli with pulled oxtail and serves them with crisp thick-cut bacon. • 190A Duane St. (212-625-3333). (M-E)

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and party space (plus extra seating) downstairs in the old bank vaults. • 25 Broad St. (212-344-8463). (E)

Ask Gael

It doesn't look like we'll get to India for a long time.



Affluent New Delhi flocked when Keshav Kumar opened **Coconut Grove**, bringing the tastes of his native Kerala north. Now he's launched an outpost in midtown, with chef Prem Kumar (pictured; also from Kerala but not kin) coaching the kitchen in his elegant spin on that region's mixed colonial heritage (Portuguese, Dutch, French, English, and Middle Eastern). At an early tasting, I loved moist lamb patties from the bar menu, as well as crisp samosas making peaks in a swamp of fragrant chat—bits of potato, mango, and peppers bound in yogurt. Upstairs, lithe young women in midriff-baring blouses and South Indian sarongs rushed crisp and slightly spongy, crepelike appams, hot from the flipping station behind us, to be filled with all sorts of savory chutneys. The light was not quite right, and the chicken was cooked to stringy fiber. Still, I was impressed by Kochi baked crab and a nut-and-fruit-stuffed quail and a powerfully spicy soup of lentils simmered with vegetables and apples. Malabar lamb biryani, the peppered duck steak, and grouper fillets afloat in a haunting gingered coconut cream were also standouts. Best go soon, because the dashing chef—an Indian superstar for twenty years—may not linger long. He's already gotten a bid to join the faculty at the Culinary Institute in Hyde Park. (44 West 56th Street; 212-765-1800.)

Below 14th Street, East

★ Bar Veloce
An early proponent of the tiny Italian sandwich, Bar Veloce squeezes considerable style and substance into a small space where well-crafted panini and tramezzini are washed down with easy-drinking wines that mostly sell for less than $10 a glass. • 175 Second Ave. (212-260-3200). (I)

★ Cocina Cuzco
This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of an empire that includes the Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu,

Photograph by Patrik Rytikangas.

which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of peppery sauces. • 55 Ave. A (212-529-3469). (I) ($)

☆ Il Buco

Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrées that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio and cod croquettes are standouts. • 47 Bond St. (212-533-1932). (M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M) ($)

No. 9

The East Village has always been short on swank, and this low-lit, high-style restaurant and lounge hopes to remedy that deficit with dark maple furniture, cowhide booths, and a menu that aims high. The frisée salad wears a champagne-hazelnut vinaigrette. The Napoleon of tuna tartare is infused with sesame oil, soy sauce, and ginger, and Chilean sea bass is seared in orange marmalade. • 109 E. 9th St. (212-529-5333). (M-E)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Telephone Bar & Grill

This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I-M)

Below 14th Street, West

★ Babbo

Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

Chinghalle

The name of Mark Straussman's (Campagna) frenetic contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with a few New Country favorites like St. Louis ribs. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

☆ Do Hwa

Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-414-1224). (M)

★ Inside

Charleen Badman used to cook at the Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the hyper-seasonal cooking she's brought to this room, where nothing breaks the $20 barrier. There's a small, appealing wine list, weekend brunch, and, for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (if the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

★ Macelleria

Vegetarians beware: The name is Italian for "butcher shop," and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

Palma

It might not have a seat on the exchange, but the husband-and-wife catering company that runs this rustic Mediterranean restaurant has gone public. After years of catering fashion-industry shindigs, they've opened their salvaged barn doors to the rest of us. The rustic 35-seat dining room is furnished with a chestnut-beamed ceiling and Jerusalem-limestone bar, and a Sicilian chef (by way of Los Angeles) serves up a seafood-heavy Italian-Provençal menu featuring fried whitebait, brandade, and the house specialty, frutta di mare al cartoccio. • 28 Cornelia St. (212-691-2223). (M) ($)

★ Pastis

Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallowy neighborhood, it also renders the new place less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

Sushi Samba 7

Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

14th–42nd Streets, East Side

Artisanal

If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro

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classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

★ Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $62 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M-E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I-M)

Mi
Gary Robins (best known for his pan-Asian pyrotechnics at Aja and Match Uptown) has resurfaced at Mi Restaurant and fans of his will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling. Neophytes who think Asian-fusion is so nineties will find the cooking a revelation. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

Pershing Square
As if Grand Central Terminal weren't a triumphant enough urban phoenix, cross under the Park Avenue viaduct for yet another left-for-cobweb space that's become a happy ending. While its steel-beamed décor makes no apologies for where it is, the manageable bustle, pivotal location, and hearty, American brasserie food make Pershing Square an oasis when you're faced with another Metro North delay. • 90 E. 42nd St. (212-286-9600). (M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish. A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, which undergo subtle and delicious transformation here. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

Slate
At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I-M)

Spread
A cool, loungey spot for pan-Asian nibbles like sake-glazed shrimp and chile-mango crabcakes, and entrées like a sesame-crusted tuna "tower." There's also a sushi bar, D.J.'s, and plenty of private nooks for Page-Six-style canoodling. • 323 Third Ave. (212-683-8880). (M)

★ Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, a.k.a. "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M-E)

14th–42nd Streets, West Side

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 West 38th St. (212-944-7420). (M-E)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine overangel hair pasta. • 16 W. 22nd St. (212-229-2000). (M-E)

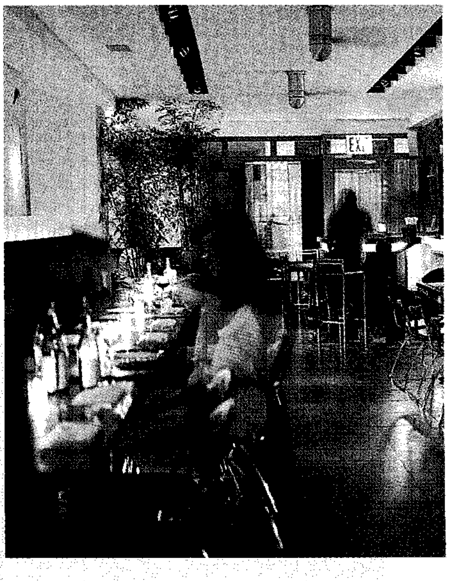
★ The Red Cat
Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with



Opening

Viz. Saigon

Vicala—the name is short for "Vietnamese, Cambodian, Laotian"—was meant to be a Pan-Asian restaurant. But ultimately its Vietnamese chef and owners opted to stick to their strength: an elegantly plated, creatively conceived style they deem "nouveau Vietnamese." This encompasses customized summer rolls, lobster-and-calamari seviche, lemongrass-seared beef carpaccio, and scallops satay, served in a hip Alphabet City setting and accompanied by an international array of wines, all available by the glass. (111 Avenue C; 212-254-2229.)

Photograph by Kenneth Chen.

complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

Coldwaters

Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

★ Della Femina

It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I-M)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi

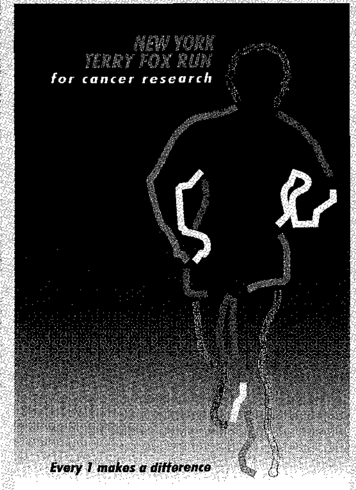
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

La Mangeoire

A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir faire. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)



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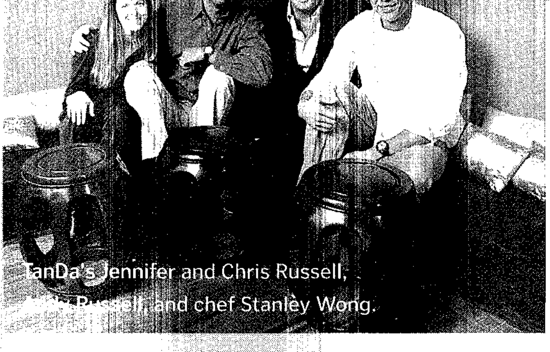
Data

Act Two, Scene One

You may already know by now that TanDa, the Southeast Asian restaurant opening this week in an old OTB parlor on the fringes of hypertrendy Gramercy Park, has a Moomba pedigree. But partners Chris and Andy Russell, two of that hip spot's original owners, don't want you to read too much into that. "TanDa is about food and hospitality, not exclusivity," says Chris. And their newfound earnestness runs deep, if the data below are any guide. (331 Park Avenue South, near 24th Street; 212-253-8400.) R.P.



TanDa's Jennifer and Chris Russell, Andy Russell, and chef Stanley Wong.

THE FACTS	TANDA	MOOMBA (1997–2001)
The Name	Tan Da was a Vietnamese poet who wrote, "Food and wine is the essence of life."	*Moomba* means "Let's get together and have fun" in Australian Aborigine.
The Partner	Original Moomba co-partner Chris Russell graduated from Cornell School of Hotel Administration and worked at Tribeca Grill and Montrachet.	Original co-partner Jeff Gossett was a MercBar doorman and a partner at Spy; he opened a Moomba in L.A. last spring.
The Publicists	The same firm that handles Chanterelle, Aureole, and Ilo. (Plus another firm for nightlife.)	Lizzie Grubman.
The Chef	Stanley Wong, who left his last job at Hong Kong's Mandarin Oriental Hotel to go on an eating and cooking tour of Hanoi and Bangkok.	Frank Falcinelli, alumnus of André Daguin, Drew Nieporent, and Charles Palmer—but did customers really care?
The Pastry Chef	Wendy "Cookie Jar" Israel.	Wendy "Cookie Jar" Israel.
The VIP Room	What VIP room?	Leo's living room.
The Lights	Vietnamese fishing baskets converted into hanging light fixtures.	Sconces fashioned from Clorox and Downy jugs.
Sightings	None yet. Expected: Tim and Nina in a food frenzy?	Ellen and Anne in a lip-lock.

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

District
At this hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make reference to the fun food he popularized at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like pierogi with a brisket sandwich. Plus a $28 pretheater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

★ 44 & X Hell's Kitchen
John Tesar's inspired New American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find good food and friendly service this far west. After feeding Wall Street warriors at Vine, Tesar's traded in some of his

Photograph by Kenneth Chen.

fancier flourishes for a renewed focus on dishes like rich mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

Julian's
This fun, casual Mediterranean restaurant in Hell's Kitchen offers a daily risotto special, osso buco, and a range of Sicilian and Southern Italian specialties. • 802 Ninth Ave. (212-262-4288). (I-M)

★ La Côte Basque
Decorated with harbor murals of St. Jean de Luz, dark ceiling beams and buttercream walls, the room feels as rich as chef-owner Jean-Jacques Rachou's repertoire: Cassoulet Toulousain. Boeuf Bordelaise. Veal kidneys in mustard. Specialties of the house—anything involving truffles or foie gras—pad the $65 prix fixe. But who's counting? • 60 W. 55th St. (212-688-6525). (E)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

★ Molyvos
Adorned with photos of Greek island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos. The window tables up front are ideal for nibbling meze and something from the Greek wine list, but for a true taste of the isles go for something gutsier: the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglaia's moussaka," unfinishably rich (but still worth the attempt). Desserts offer a few surprises, like the mastic ice cream, a resinous flavor unknown even to Ben and Jerry. • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

★ Rinconcito Peruano
The seviche at this Peruvian Hell's Kitchen hole-in-the-wall is sublime: tidbits of sea bass, whole shrimp, and squid in an expert lime-juice marinade redolent of garlic, ginger, red onion, cilantro, and pepper. And the caliber of the seviche augurs well for the rest of the menu, which shrinks considerably during the week. (Go on Saturday.) Don't leave without ordering something yellow—one of those national specialties suffused with spicy, marigold-yellow aji pepper sauce. • 803 Ninth Avenue, at 53rd Street (212-333-5685). () ($)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Thalia
The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster creme, honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. Then again, roast chicken with mashed potatoes and steak-frites sound just right after marching in your seat to *The Music Man*. • 828 Eighth Ave. (212-399-4444). (M-E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu—try the foie gras with figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and the crowd doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Opening

Tavern on the Scene

Fraunces Tavern survived a revolution, a FALN bombing, and decades of lukewarm reviews. This week, after a $2 million makeover, it reopens to its biggest challenge yet: an irrevocably altered lower Manhattan and a conspicuous lack of pedestrian traffic. But the outbreak of flag-waving patriotism just might bring more than tourists to try Kenneth Pulomena's all-American menu of Sherman sherried eggs, Yankee pot roast, prime rib with Yorkshire pudding, and New England seafood stew. (54 Pearl Street; 212-968-1776.)

Photograph by Carina Salvi.

57th–60th Streets

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160–prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly. • 155 W. 58th St. (212-265-7300). (E)

Cinema Restaurant
Try the steak "martini" (grilled angus sirloin in a vodka-vermouth cream sauce), or a chicken pot-pie at this casual motion-picture themed restaurant. • 45 E. 60th St. (212-750-7500). (M)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

★ Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ Nicole's
Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. • 10 E. 60th St. (212-223-2288). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

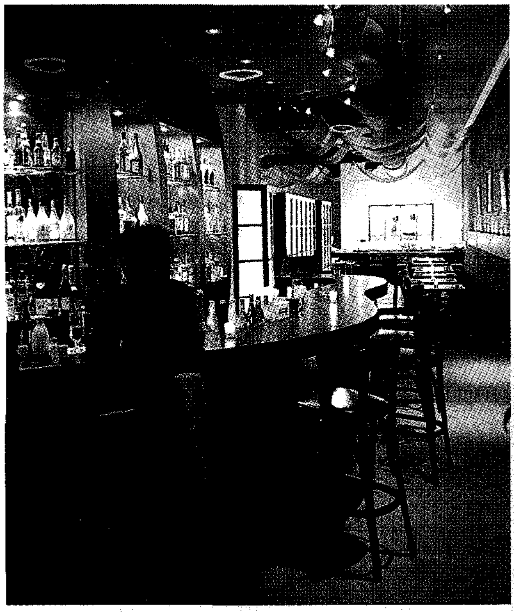
★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old

Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Above 60th Street, East Side

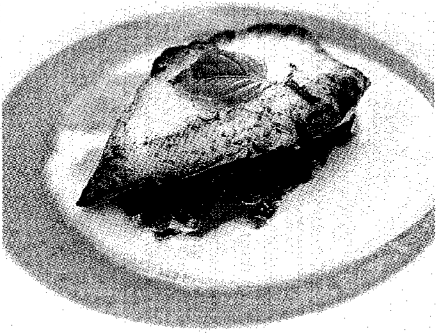
The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)



Opening

Sitting Pretty

Zazen is the Zen Buddhist term for "sitting meditation," and in the evening hours, the undiscovered **Zazen** is quiet and underpopulated enough to make you feel like a practitioner. Undeservedly so: The kitchen, under Nobu veteran Chia Shirahata, turns out some of New York's most delicious and least contrived Asian fusion fare, like yuan-marinated Chilean sea bass in a painterly pool of mustard-miso sauce (pictured, right), and moist, thyme-scented teriyaki chicken with spinach spaetzle. There are small tasting plates of shrimp-stuffed shiitake mushrooms, miso-marinated black cod, and spicy grilled short ribs, plus a sushi bar and a comfy lounge suitable for an advanced level of meditation. (29 West 21st Street; 646-230-1461.)



★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

Emo's
This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ JoJo
Before there was Jean Georges, there was JoJo, the place where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. And now, after a million-dollar renovation, the once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack. But in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV beach party vibe serves Caribbean and Mexican-American fare like jerked chicken, coconut shrimp, and fajitas—all in a dining room with real palm trees and reggae music. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

River
The *faux*-tropical atmosphere provides a serene background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

Sabor
As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I–M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Scaletta
A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

MidAtlantic
Unlike his Atlantic Avenue neighbors, who've made the boulevard a city-wide destination for Middle Eastern fare, chef-owner Forrest Shirkey celebrates seasonal Americana with hearty homespun platters of crispy Long Island duck breast and dumplings, and pot roast with mustard-"tainted" onion and mashed potatoes. There's a lunchtime litany of classic sandwiches, from meatloaf to BLT, a roasted-acorn-squash soup served in an actual roasted acorn squash, and—happily for Brooklyn Heights and Cobble Hill—delivery. • 148 Atlantic Ave., Brooklyn (718-834-7300). (M)

Photographs by Carina Salvi.

cue

Nightlife

Edited by Ethan Brown

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Concerts

Judas Priest
With Anthrax; Iced Earth. 10/12 at 7:30. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $27.50.

Karl Denson's Tiny Universe
10/12 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $25.

Neil Diamond
10/11–10/12 at 8. • Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171) $58.50–$78.50.

Orbital
10/13 at 8:15. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $26.

O-Town
10/10 at 8. Tickets from the 9/11 date will be honored. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $25.

Snoop Dogg
10/8 at 8. With Kurupt; Daz; Tha Liks; DJ Jam; Tha Eastsidaz; Tha Angels; Soopafly and Butch Cassidy. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $35.

"The Electroclash Festival"
10/10–10/13. 10/10 at Spa: Morplay; DJ Assault; The Detroit Grand Pubahs. 10/11 at Exit: Fischerspooner; Peaches; A.R.E. Weapons; Khan and Kid Congo Powers; Crossover. 10/12 at Webster Hall: Chicks on Speed; Peaches; Adult; D.J.'s from Ladytron. 10/13 at Luxx: DJ Larry Tee; D.J.'s from Ladytron; closing night party at Joe's Pub. • Spa, 76 E. 13th St. (212-388-1060); Exit, 610 W. 56th St. (212-582-8282); Webster Hall, 125 E.11th St. (212-353-1600); Luxx, 256 Grand St., Brooklyn (718-599-1000); Joe's Pub, 425 Lafayette St. (212-239-6200).

Tori Amos
10/9–10/11 at 8. • Beacon Theatre, 74th St. and Broadway (212-307-7171). $27.50–$45.

Small Stages

B.B. King Blues Club & Grill
10/8: Ruby Wilson; B.J. Crosby. 10/10: "CMJ New Music Festival" presents: Rahzel; The X-Ecutioners; Arsonists; The Rocksteady Crew; Smut Peddlers; Afu-Ra. 10/11: Robin Trower. 10/13: Eileen Ivers. 10/15: The Neville Brothers. • 243 W. 42nd St. (212-997-4144).

Bottom Line
10/8: "Heartsong: The Heroes' Concert" with Bea Arthur; Harvey Fierstein; Julie Halston; Liza Minelli; more. 10/9: John Jorgenson. 10/10: "Voices on the Verge" with Beth Amsel; Jess Klein; Erin McKeown; Rose Polenzani. 10/12: Willy Porter; Mary Fahl. 10/13: Loudon Wainwright III. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
10/8–10/9: Fab Faux. 10/10: Bis. 10/12: Jonathan Richman. 10/13: Zen Guerilla; Mooney Suzuki. 10/14: Murder City Devils. 10/15: Lucky Boys Convention. • 6 Delancey St. (212-533-2111).

Fez
Saturdays through 11/17: Margarita Pracatan. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
10/8: The Donnas; The Eyeliners. 10/9: Joe Strummer. 10/11: Nikka Costa. 10/12: Strangefolk. 10/14: Sum 41. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Sundays: Former clubland icon Larry Tee's "Club Badd." Tuesdays: D.J. Beverly Bond spins hip-hop and rare groove. Wednesdays: Nine-piece band Mo Guajiro plays salsa and Cuban *son* music. • 425 Lafayette St. (212-239-6200).

Knitting Factory
10/9: Steve Cardenas Trio. 10/10: Clogs; Erik Friedlander's Topaz. 10/11: Jonathan Richman. • 74 Leonard St. (212-219-3055). $.

Makor
10/11: Isle of Klezbos; Ari Gold. 10/13: Carlos Washington & Giant People. 10/14: Yat-Kha. 10/15: Amy Corriea. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." • 99 Ave. B (212-982-2511).

Maxwell's
10/8: John Jorgenson and Friends. 10/9: Clinic/Mink Lungs. 10/11: Mike Watt; Grand National; Sound of Urchin. 10/12: Murder City Devils; Grade; American Steel. 10/13: Bis; Out Hood. 10/14: Kings of Convenience. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
10/8: Twangbangers. 10/9: Getaway People. 10/10: Mike Watt. 10/11: Jenny Toomey; Sharp Things. 10/12: Jenn Durkin; Andrew Vladeck. 10/13: David Lowery. 10/14: LP. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
10/9: "Keep Bangin" with Savion Glover. 10/11: Ming and FS. • 204 Varick St. (212-243-4940).

The Village Underground
10/8: Ronny Jordan. 10/9: Neil Innes. 10/10: "CMJ New Music Festival" presents: Calla; Black Beetle. 10/11: "CMJ New Music Festival" presents: The Pushstars. 10/12: "CMJ New Music Festival" presents: Firewater; The Stratford 4. 10/13: "CMJ New Music Festival" presents: Girls Against Boys. • 130 W. 3rd St. (212-777-7745).

Clubs

Baktun
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Festival

Culture Clash

fuck
london
I'll save you all!

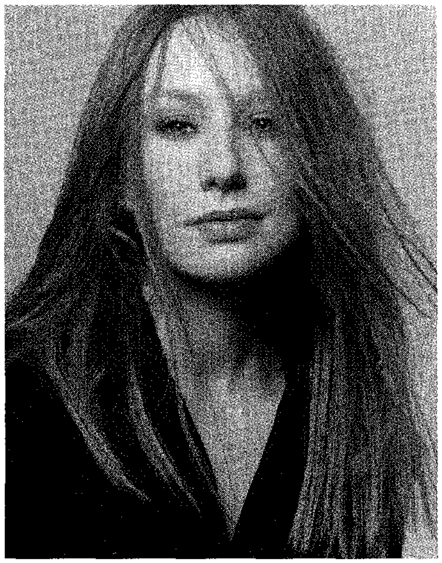
Rejection is the basis of all great pop-music movements, from punk (which spurned the excesses of seventies rock) to rock itself (which chafed at the barriers between black music and white music). Which is why a brand-new movement, dubbed **"electroclash"** by New York D.J. Larry Tee—who is also presenting the first festival dedicated to the music, from October 10 to 13 at venues all around the city—is so exciting. "It's a very diverse group of artists, ranging from the ghetto-tech of D.J. Assault to a more traditional electro outfit like Adult," Tee says. "But the uniting factor here is good ideas versus good production values." More specifically, while much of electroclash has the bouncy, space-age beat of traditional electro (pioneered by Afrika Bambaataa in the early eighties) it rejects the polish that most dance music embraces. "Take a look at Peaches," Tee says of the legendarily foul-mouthed artist (think Lil' Kim with a beat machine), who will perform at the festival along with Chicks on Speed (pictured) and Teutonic retro-eighties popsters Fischerspooner. "She works with a really primitive rhythm box, but it doesn't matter because her ideas are so fresh." And like the club kids of the early nineties (among whom Tee was a principal figure), electroclashers also reject the sexed-up, drugged-up vibe of nineties New York nightclubs. "People who flock to this music are disenfranchised from the dance-music scene, which is either the strippers and bouncers of Soundfactory or the gay muscle scene of the Roxy," Tee says with evident disgust. "We're going to kill the dance-floor beast that house music has become." (See " Concerts.") E.B.

Photograph by Marc Trautmann and Daniel Woeller.

Performance

An Album of One's Own

The premise of *Strange Little Girls*, the new album from Tori Amos (pictured), might be a bit too women's-studies for some: The singer puts her feminist spin on macho songs by male rappers and rockers like Eminem, Neil Young, and the Beatles. But the reaction when Amos hits the stage of the Beacon Theater from October 9 through 11 should trump that messagey theme. Here's hoping that the new material is leavened with work from Amos's better efforts, like 1998's intensely beautiful *From the Choirgirl Hotel*. (See "Concerts.")



D.J.'s spin at "Confusion." Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's supercool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Tuesdays: House great Tony Humphries. Thursdays: Deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly

10/10: Richie Hawtin. 10/13: Miguel Migs begins a bimonthly residency. • 45 W. 21st St. (212-627-7770).

The Roxy

Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. • 515 W. 18th St. (212-627-0404). $.

Shine

Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: "The Show" with D.J. Big Ben. • 285 W. Broadway (212-941-0900).

Spa

Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock 'n' roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl

Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. 10/13: Progressive house D.J. Danny Howells returns for another all-night set. • 6 Hubert St. (212-343-1379).

Jazz

Birdland

Sundays: Tito Puente Orchestra. Mondays: The Art Blakely Jazz Revue; Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band; The Duke Ellington Orchestra. Fridays: Lew Andersen's All-American Big Band. 10/10: Tribute to Jimmy Sabater featuring the Tito Puente Orchestra. 10/11: Carla White. 10/12–10/13: Kevin Mahogany. • 315 W. 44th St. (212-581-3080).

Blue Note

Sets at 9 and 11:30. 10/9–10/14: Dee Dee Bridgewater. • 131 W. 3rd St. (212-475-8592).

Iridium

Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 10/9–10/14: Jason Moran Quartet. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz at Lincoln Center" presents: "Duets on the Hudson"

10/11–10/12 at 8; 10/13 at 8 and 11. With Lee Konitz and Paul Motian; Richard Galliano and Mark Feldman. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St., tenth fl. (212-721-6500). $48.

"Jazz at Noon"

Lunchtime jam sessions every Friday at Cafe St. Barts with some of jazz's hottest players. 10/12: Ed Polcer. • Cafe St. Barts, 109 E. 50th St. (212-888-2664).

Jazz Gallery

Admission to all performances is $10 per set. Reservations are recommended. 10/12: Liberty Ellman Quartet. 10/13: James Hurt. • 290 Hudson St. (212-242-1063).

"Jazz Insights: The Legacy of Charlie Parker"

Lecture and music series, Tuesdays from 7:45 to 9:30. 10/9: Lesa Terry. • New School University, 66 W. 12th St. (212-229-5690).

Rose Center

The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45 and 7:15 to 8:15. Fridays in October: Vincius Cantuaria Quartet. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner) —and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Tonic

Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 10/9-10/10: "Bip-Hop Hop Festival." 10/11: "No Music Festival" with Gert-Jan Prins; Cor Fuhler; Lee Ranaldo; I-Sound; more. 10/12: "No Music Festival" with kim Gordon; Thurston Moore; Interplay. 10/13: "No Music Festival: with Borbetomagus/Shaking Ray Levis Double ; Reynols/Due Process. • 107 Norfolk St. (212-358-7503).).

Up Over Jazz Cafe

10/12–10/13: Billy Harper Quintet. • 351 Flatbush Ave. Brooklyn (718-398-5413).

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 10/9–10/14: Bill Frissell Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines On Broadway

In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. 10/8: "Super Girls." 10/10, 10/11, and 10/13: Jim Gaffigan. 10/12–10/14: Bill Bellamy. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 10/8–10/14: Colin Quinn; Nick DiPaolo; Godfrey; Patrice O'Neil; Dave Attell. • 117 MacDougal St. (212-254-3480).

Dangerfield's

Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on week-

Performance

He Is, He Said

A quick check of irony's pulse: Will the hipsters who laughed at Jack Black's ridiculous **Neil Diamond** cover band in *Saving Silverman* and thrilled to the new Gap ad in which *SNL* comedian Will Ferrell craggily sings "Forever in Blue Jeans" show up en masse at the Brooklyn-born crooner's dates at Madison Square Garden October 11 and 12? Even if they don't, there's no denying that Diamond has a songbook to kill for (everything from the sixties "Sweet Caroline" era right up through *The Jazz Singer*'s soundtrack) and a fan base as devoted as Jimmy Buffett's or the Dead's. (See "Concerts.")

Photographs: top, Thomas Schenk; bottom, Neal Preston.

nights; no minimum. 10/8–10/14: Richie Byrne; Carrie Karavas; Gregory Carey; Nancy Redman; Gregory Rogell; John Rizzo. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 10/11: Gotham All-Stars. 10/12–10/13: Mitch Fatel; Ted Alexandro; Louis Ramey. • 34 W. 22nd St. (212-367-9000).

Gramercy Comedy Club
A new comedy club in the lower Park Avenue district that promises a more upscale experience than other laugh joints. Shows: Wednesday–Saturday, 8 and 10. • 35 E. 21st St. (212-254-5709).

Scott Thompson in "The Lowest Show on Earth"
Six-week engagement, beginning 9/25. • 45 Bleecker, 45 Bleecker St. (212-307-4100) $35–$45.

"Stand Up for New York"
With Bill Cosby; Jerry Seinfeld; Will Farrell; more. 10/8 at 8. • Carnegie Hall, 57th St. and Seventh Ave. (212-247-7800) $100–$2,500.

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Through 10/13: Donna McKechnie. • 450 Park Ave. So., at 30th St. (212-532-4370).

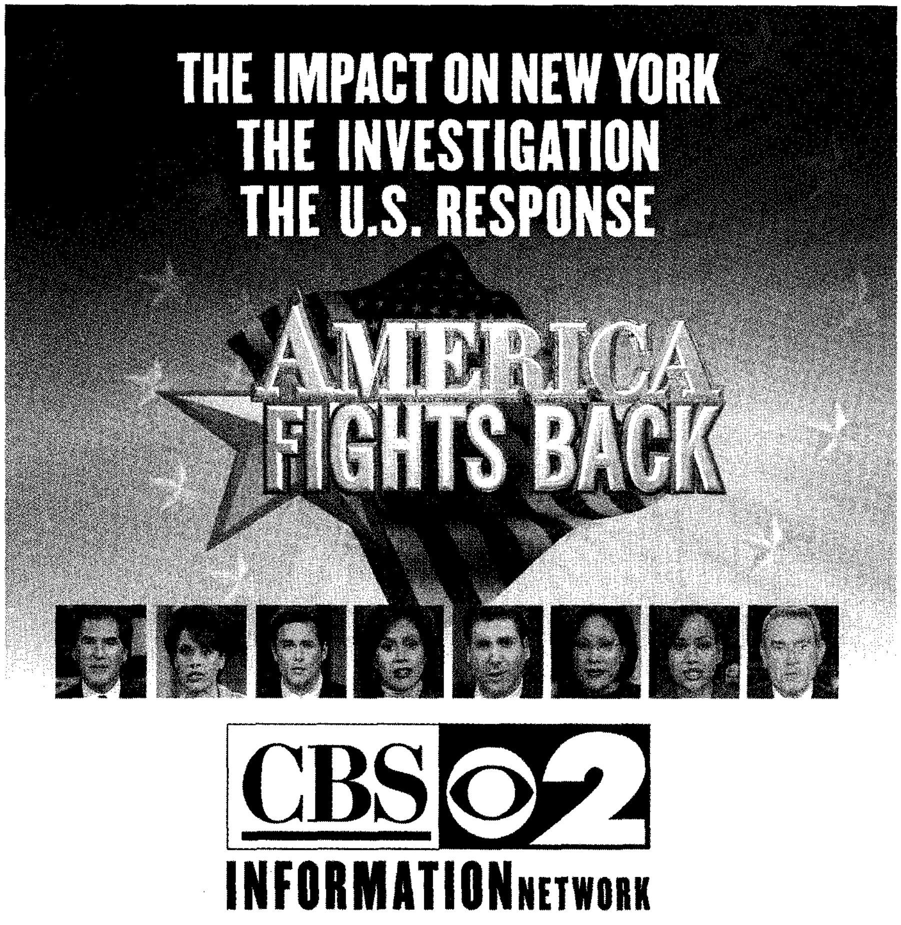
Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tues.–Sat. the cover charge is $60. Two shows on Fridays and Saturdays. The food-and-beverage minimum is $40 per person at all 8:30 shows and $25 per person for the 11:00 shows. Through 10/13: Susan Lucci.• 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Hideaway Cabaret and Supper Club
Formerly the Red Blazer, the Hideaway Cabaret and Supper Club now hosts cabaret's biggest names like Lainie Kazan and Wesla Whitfield in their Julie Wilson Room. 10/11–10/13: Wesla Whitfield. • 32 W. 37th St. (212-947-6428).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 10/8: Page Simpson in "All That I Want." 10/9: Elizabeth Hodes in "Reflecting on Marlene—an Homage." 10/10: Helen Klass. 10/11: John Scarfarello in "A Lovely Way to Spend an Evening." 10/12: Go Mahon. 10/13: Judy Kreston and David Lahm in "In the Center Ring-Songs of the Circus." 10/14: Steven Zumbo in "Let Me Entertain You." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).



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Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

Cincinnati Symphony Orchestra
Joins the Cincinnati May Chorus in Britten's *War Requiem*, led by James Conlon. 10/9 at 8. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); $32-$92.

New York Philharmonic
André Previn leads this week: works by Mozart, Britten, and Beethoven. 10/9 at 7:30; Rachmaninoff's Symphony No. 2 and Mozart's Piano Concerto (*Coronation*) featuring Alicia de Larrocha, 10/11–10/13 at 8; just Rachmaninoff, 10/15 at 6:45. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21-$88 (10/15: $15-$47).

"Orchestra Tech"
American Composers Orchestra presents a weeklong conference and five concerts featuring the ensembles Speculum Musicae, Ethel: Electric Quartet & Friends, and the ACO and works by Luening, Felder, Mackey, Varèse, Subotnick, and others. Call for details or visit www.orchstratech.org. 10/10–10/14. • Miller Theatre, Merkin Concert Hall, Cooper Union, the Knitting Factory, and Carnegie Hall (212-977-8435); $15-$47.

"At Harlem's Height"
The New York Festival of Song season opener celebrates the Harlem Renaissance with music by Ellington, Blake, Strayhorn, Waller, and lots of other legends. 10/11 at 8. • Kaye Playhouse at Hunter College, 68th St. between Park and Lexington Aves. (212-772-4448); $33.

José Carreras and the Orchestra of St. Luke's
Perform Manuel de Falla's *Seven Spanish Popular Songs* (arr. Luciano Berio) and works by Verdi, Bernstein, and others. 10/11 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $29-$127.

Brooklyn Philharmonic
Season gets under way with two New York premieres: Ramon Zupko's *Life Dances* incorporates Native American drumming and chant, and Ross Edwards's *Yarregeh* draws from mystical aboriginal themes; also, Stravinsky's *Rite of Spring*. 10/12–10/13 at 8. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette Ave. (718-636-4100); $8-$50.

"Gypsy Caravan 2"
Twenty-five musicians and dancers from Rajasthan (India), Macedonia, Romania, and Spain bring gypsy spirit and tradition to New York. 10/12–10/13 at 8. • City Center, 131 W. 55th St. (212-545-7536); $30-$45.

National Symphony Orchestra
Evelyn Glennie in New York premieres for percussion and orchestra by Stewart Wallace, Joan Tower, Chen Yi, and George Tsontakis, led by Leonard Slatkin. Also, Gershwin's *Cuban Overture* and Ravel's *Bolero* on 10/12 at 8; Varèse's *Ionisation* on 10/13 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20-$79.

Chamber Music Society of Lincoln Center
"An Evening With Beethoven" features pianist André Watts, clarinetist David Shifrin, and violinist Leila Josefowicz. 10/14 at 5, 10/16 at 7:30. • Alice Tully Hall, Lincoln Center (212-875-5788); $27.50-$37.50.

"40 Years of Bossa Nova"
Music to lift the spirits if there ever was any—featuring Brazilian singer Gal Costa, with classical flutist Paula Robison. 10/15 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $15-$62.

Opera

Amato Opera
This is the last weekend of Verdi's *Aida*. 10/12–10/13 at 7:30; 10/14 at 2:30. • Amato Opera, 319 Bowery (212-228-8200); $28.

Dicapo Opera
Presents new production of Puccini's *La Bohème*. 10/12–10/13 at 8; 10/14 at 4. • Dicapo Opera Theatre, 184 E. 76th St. (212-288-9438); $40.

Metropolitan Opera
New production of Bellini's *Norma* opens 10/11. Also up: *Eugene Onegin*, *Idomeneo* (with Dawn Upshaw and Plácido Domingo), and *La Bohème*. Call for details or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25-$265.

New York City Opera
La Bohème opens on 10/13. *Macbeth* (with Lauren Flanigan), *The Capulets and the Montagues*, *The Magic Flute*, and Jonathan Miller's new *Mikado* also run this week. Call for details or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-307-4100); $25-$105.

"No Easy Walk to Freedom"
Chandler Carter's new opera about the life of Nelson Mandela stars baritone André Solomon-Glover. 10/12 at 8, 10/14 at 3. • Riverside Church, 91 Claremont Ave. (212-870-6784); 10/12: $20-$25 (benefit to fight AIDS in Africa); 10/14: $10-$15.

Dance

Australian Dance Theatre
Swan Lake strays far from the Bolshoi with Garry Stewart's *Birdbrain*, a modern dance–techno version of the classic. 10/9–10/13 at 8; 10/14 at 2 and 8. • The Joyce Theater, 175 Eighth Ave. (212-242-0800); $38.

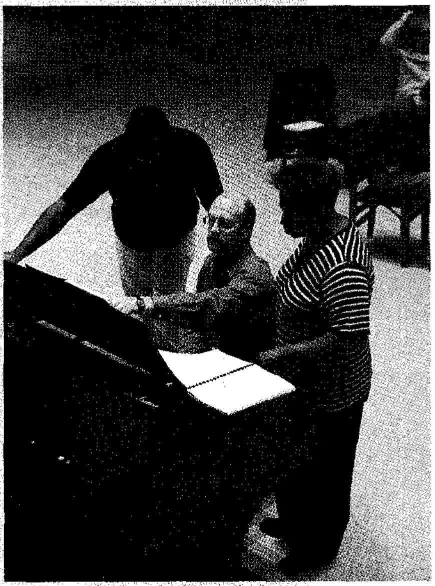
Chunky Move
Australian modern dance company makes its U.S. debut with *Crumpled*, set to a score of random electronic sounds, and *Corrupted 2*, a physical impression of corrupted computer data, set to a techno score. 10/10–10/13 at 7:30. • Brooklyn Academy of Music, Harvey Theater, 651 Fulton St. (718-636-4100); $20-$45.

Heidi Latsky
Former disco champ and Bill T. Jones/Arnie Zane dancer presents *Just Watch!*, a work for 26 dancers ranging from 18 to 79 that explores the concept of community. 10/11–10/13 at 7:30. • Danspace Project at St. Mark's Church, Second Ave. and 10th St. (212-674-8194); $12.

Opening

Back to Africa Movements

"Freedom is what defines Americans more than anything else, because we're not a single ethnic group—we're not a single anything," says composer, librettist, and Hofstra music professor **Chandler Carter**. "It's not something that's an absolute goal that is attained and kept forever. It constantly has to be gone after . . . It's hard work." If it's a message that has at times been lost in the mix, the past month has been a stinging reminder. Though this week's world premiere of his chamber opera *No Easy Walk to Freedom*, about Nelson Mandela and South Africa's struggle to end apartheid, might feel excruciatingly timely, Carter (pictured) wrote most of it between 1990, when Mandela was released from prison after 27 years, and 1994, when he was elected president of South Africa. In *No Easy Walk to Freedom*, Carter, who's white, strays from his classical-music background: "I want to engage the world in a little more relevant way than a composer of Western art music." The score is infused with melodies and rhythms from traditional African and African-American music: work songs, protest songs, a Sotho chorus, a Venda ritual song, and Zulu songs. When Mandela (played by baritone André Solomon-Glover, for whom the role was written; his real-life wife, Diana Solomon-Glover, plays Winnie) sees his daughter and newborn grandchild—his first contact in sixteen years—a Zulu lullaby plays. "It actually changed the way I compose," he says. "I now really kind of look to find other things, other music, whether I actually quote it or adapt it or absorb a style. So my whole starting point for writing a piece of music now is, *I want to learn a new style*." (See "Opera.") A.Z.



cue

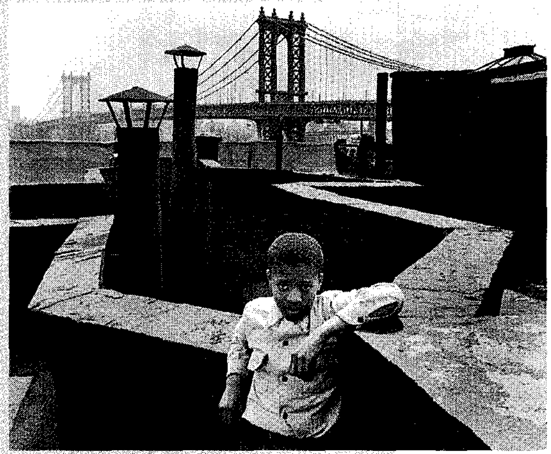
TheMix

Edited by Boris Kachka

In Print

Historic Preservation

When Brandeis classmates Howard B. Rock and Deborah Dash Moore reconnected at a Florida reading, they discovered a common reverence for John Kouwenhoven's groundbreaking 1953 photo-essay, *The Columbia Historical Portrait of New York*. "We got to talking about how wonderful it would be to update it," says Moore, "paying attention to all the new research that had been done on New York—about ethnicity and gender and the social history of the city." The result, **Cityscapes: A History of New York in Images** (Columbia University Press), is both a class-conscious historical narrative and a careful selection of images, from Dutch engravings to gritty shots of graffiti-etched subway cars. "We didn't just go to some of the familiar images," says Moore, who worked mostly on the book's twentieth-century materials. "The photographers after World War II are aware of how one sees the city, and there are elements of irony and humor as the city becomes more of a palimpsest." Both text and photos tend toward juxtaposition, as in the photo at right (by Walter Rosenblum, 1950) and a suddenly poignant shot—at the head of the final chapter, "Global Village"—of the Twin Towers dwarfing an old church. "They were symbolic of a lot of the changes that were taking place in the city," Moore says of the towers, "of New York becoming the center of world finance. This was not the Empire State Building, which was built by industrialists. They dramatically changed the character of the city." Moore wishes she could have added something on the enormous impact of September 11, but "another way of thinking is that this really marks the twenty-first century. It makes this more of a history book, and I think in some ways it provides a very strange closure." B.K.



Radio Highlights

Mayoral Debate I
Presuming Rudy hasn't yet pre-empted the whole process, the winner of this week's Democratic runoff matches wits with Michael Bloomberg the next day. • 10/11 at 7 P.M. WNYC, 820 AM.

"Sorting Through Shadows"
A documentary covers a year in the family lives of four young people with serious mental-health problems. • 10/13 at 6 P.M. WNYC, 820 AM.

Lectures and Panels

Al Hirschfeld and Frank Rich
One of the world's most famous caricaturists talks to veteran theater critic Rich in conjunction with his exhibit at the museum, "Hirschfeld's New York" (of which ticket holders can get a preview before the discussion). • 10/9 at 6 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); $7.

Geraldine Laybourne
The media powerhouse behind the success of Nickelodeon and the launch of Oxygen Media delivers the William S. Paley Annual Lecture, named in honor of the CBS founder. • 10/9 at 7:30 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); $10.

Richard Rogers
The internationally renowned British architect talks about his life and work, promoting his new book, *Richard Rogers Complete Works Volume 2*. • 10/10 at 7 P.M. Cooper Union Great Hall, 7 E. 7th St. (reservations required; 212-935-3595); $15.

"Presidential Recordings: History in the Making"
Scholars Timothy Naftali and Philip Zelikow, who co-edited a new three-volume CD-ROM set of Kennedy's declassified recordings, participate in a panel with top historian Arthur Schlesinger Jr. • 10/10 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Investment Strategies With Abby Joseph Cohen
The much-heeded managing director at Goldman Sachs shares her thoughts on the woeful state of the economy and what you should do about it. • 10/11 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Beyond Licking Envelopes"
Still at a loss on how best to help the city? *Daily News* columnist Lenore Skenazy joins representatives of various philanthropic organizations to offer some new ideas. An on-site New York Blood Center booth is also available. • 10/14 at 3 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); free.

"The Rosenberg Case Revisited"
The conviction and execution of spies Julius and Ethel Rosenberg is re-examined by those close to the event, including their son Rober Meeropol, co-defendant Morton Sobell, and Manhattan Project participant Arnold Kramish. The *Times Week in Review*'s deputy editor, Sam Roberts, moderates. • 10/14 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"British Immigrant Carvers in Georgian New York"
In an illustrated slide show, part of UKwithNY, Luke Beckerdite illustrates the impact of these artisans on late-eighteenth-century art and architecture. • 10/15 at 6 P.M. The Leash Club, 41 E. 63rd St. (212-861-3990); $45.

"The Middle East: A View From the Brink"
Dennis Ross, Clinton's coordinator of negotiations between Barak and Arafat, lends his understanding to the question of what must be done to secure a lasting peace. • 10/15 at 7:30 P.M. St. Bartholomew's Church, 109 E. 50th St. (212-378-0290); free.

"Fate of the Empire" With Simon Schama
The historian and author of *A History of Britain* moderates a panel in conjunction with the UKwithNY festival. • 10/16 at 6:30 P.M. The First Amendment Center, 580 Madison Ave., at 57th St. (212-317-7596); free.

The Written Word

Jill Krementz
The photographer who has captured more than 1,500 writers is joined by Frank McCourt, André Aciman, and other subjects as she presents slides and discusses a new desk diary, *The Writer's Desk*, featuring her work. • 10/9 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Fanny Howe and Kimberly Lyons
The two up-and-coming poets read from their work to kick off the thirty-sixth season of Wednesday-night readings at the Poetry Project. • 10/10 at 8 P.M. St. Marks Church, 131 E. 10th St. (212-674-0910); $7.

"Weekend Utopia"
Alastair Gordon, the author of *Weekend Utopia: Modern Living in the Hamptons*, talks about the architectural and stylistic transformation of the resort destination that began in the twenties. • 10/11 at noon. Municipal Art Society, 457 Madison Ave., at 50th St. (212-935-3960); $5.

Suzanna Dunata Walters
On National Coming Out Day, Walters discusses her new book, *All the Rage: The Story of Gay Visibility in America*, with audience members and with Eric Marcus, the author of *Making History*. • 10/11 at 7 P.M. The Lesbian and Gay Community Center, 208 W. 13th St. (212-462-9255); $10.

"Beyond Words"
Woody Allen, John Ashbery, Don DeLillo, Arthur Miller, Simon Schama, Jhumpa Lahiri, and many others of similar stature are invited by *The New Yorker* to read the work of others, with proceeds benefiting the September 11 Fund. • 10/11 at 8 P.M. Town Hall, 123 W. 43rd St. (212-307-4100); $15 to $35.

Tom Friedman
The artist signs copies of his new monograph, which comes with essays by the likes of Dennis Cooper, Bruce Hainley, and Timothy Leary, along with an interview by MOMA curator Robert Storr. • 10/12 at 7:30 P.M. The New Museum, 583 Broadway (212-219-1222); free.

Paul Auster and Michael Ondaatje
The two critically acclaimed and popular novelists read from their work, focusing on a lesser known aspect: their poetry. • 10/13 at 4 P.M. Dia Center for the Arts, 548 W. 22nd St. (212-989-5566); $6.

Photograph by Walter Rosenblum.

Opening

God Save McQueen

Following Tony Blair's show of solidarity, the eclectic two-week culture festival formerly known as UKinNY—kicking off more or less as planned on October 14—now officially goes by the title **UKwithNY**. The new, uncatchy title does point to certain commonalities: "Great Expectations," the show's centerpiece at Grand Central (pictured), is the kind of multimedia public project New York could use more of; and a nearby exhibit called "Moving London," at the New York Transit Museum's gallery, documents the capital city's cabs, buses, and subways (more stylish than ours, less round-the-clock). There'll be high London fashion (Alexander McQueen and Hussein Chalayan) at FIT, a seminar series on British artists working in New York, and—Cool Britannia being purportedly as diverse as we are—Bangladeshi dancers, black authors, an Arab novelist, and even "writers from the Celtic diaspora." And you'll still get the expected stage readings, talks on Jane Austen and Oscar Wilde, and—alas—culinary samplings. (See "The Mix" and "Art" for listings this week and next.)

Alfred Habegger on Emily Dickinson
As part of the Y's continuing "Biographers and Brunch" series, Habegger talks about the substance of his book, *My Wars Are Laid Away in Books*, and Dickinson's life, accompanied by a light brunch. • 10/14 at 11 A.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $30.

Elizabeth Searle and Victoria Redel
Searle reads from her new novel *Celebrities in Disgrace*, Redel from *Loverboy*. • 10/14 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Russell Simmons
The hip-hop mogul and author of *Life & Def* talks about his new book and the general prospects of hip-hop and pop culture. • 10/14 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"British Theatrical Correspondence"
In conjunction with the UKwithNY festival, theatrical figures like Kathleen Chalfant, Richard Easton, and Patricia Elliott read letters by theater stars like David Garrick, John Gielgud, and J. B. Priestley. • 10/15 at 6 P.M. Bruno Walter Auditorium, New York Public Library for the Performing Arts, 40 Lincoln Center Plaza (212-642-0142); free.

Susan Sontag and W. G. Sebald
The controversial critic-icon reads from her new book of nonfiction, *Where the Stress Falls*, while internationally acclaimed German novelist Sebald reads from his new work, *Austerlitz*. • 10/15 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Special Events

Tours

Wall Street Walking Tour
The Downtown Alliance's twice-weekly historical and architectural trip has been up and running again since September 29. Don't expect to get close to the disaster site. • 10/11 and 10/13, noon to 1:30 P.M. Meet on the steps of the U.S. Customs House, 1 Bowling Green (212-606-4064); free.

Sunnyside, Queens
Sunnyside native and award-winning poet Saul Bennett vividly remembers the neighborhood of his youth on a tour of the bedroom community once home to Rudy Vallee and James Caan. • 10/14 at 10 A.M. Call 212-415-5500 for reservations and meeting place; $25.

Jewish Harlem
Urban historian Marvin Gelfand demonstrates Harlem's history as a onetime nexus of the Jewish upper crust, where families like the Hayses, Sulzbergers, and Bernheimers occupied row houses and attended grand old theaters and synagogues. • 10/14 at 1 P.M. Call 212-415-5500 for reservations and meeting place; $30.

Benefits

Breast Cancer Benefit
The Avon Kiss Goodbye to Breast Cancer Awards Benefit, a black-tie dinner, honors people and companies who have contributed heavily to the cause, with proceeds funding breast-cancer research. • 10/9 at 6 P.M. Cipriani, 110 E. 42nd St. (212-997-0100, ext. 216); $1,250.

"A Tree in the Park"
Mary Cleere Haran performs cabaret to benefit the Prospect Park Audubon Center at the Boathouse. There will also be cocktails, a light buffet supper, and coffee and dessert. • 10/11 at 7 P.M. The Picnic House in Prospect Park, off 5th St. in Park Slope, Brooklyn (718-965-8951); $200 to $400.

Staten Island Mental-Health Benefit
Door prizes, sweepstakes, and a fashion show help entice galagoers to Staten Island for a benefit to help children with disabilities. • 10/11 at 7 P.M. Excelsior Grand, 2380 Hylan Blvd., Staten Island (718-442-2225); $50.

Exhibits

"Cottontails and Corgis"
Around 30 first and early editions of the books of Beatrix Potter and Tasha Tudor are on display—along with their artwork, original manuscripts, figurines, and letters—to mark the centenary of the publication of *The Tale of Peter Rabbit*. • 10/11 through 1/27/02. The Morgan Library, 29 E. 36th St. (212-685-0008); $8.

"Moving London 1901–2001"
The London Transport Museum lends documentation and artworks related to double-decker buses, black taxi cabs, and the Tube to a UKwithNY exhibit on London's transportation. • 10/13 through 1/19/02. New York Transit Museum Annex, Grand Central Terminal, Park Ave. at 42nd St. (www.ukinny.com); free.

"Hirschfeld's New York"
The master illustrator's lifelong preoccupation with New York City—and his obvious contribution to its self-image—are the subject of the city's first major museum exhibition of his work. • 10/13 through 1/27/02. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with $7 admission.

"Great Expectations"
The centerpiece of the UKwithNY festival, a multimedia interactive exhibit, uses the model of a banquet table to display the height of contemporary British design, with music and cuisine accompanying the festivities. • 10/14 through 10/28. Vanderbilt Hall, Grand Central Terminal, Park Ave. at 42nd St. (www.ukinny.com); free.

Events

Library for the Performing Arts Open House
Witness the result of the three-year, $37 million renovation of the Public Library's performing-arts division—including a new reading room, more galleries, and a welter of multimedia technology. • 10/13. The New York Public Library for the Performing Arts, 40 Lincoln Center Plaza (212-870-1630); free.

Gansevoort Market Celebration
In conjunction with the Gotham History Festival, the market hosts educational activities, treasure hunts, and open studios showcasing the area's meatpacking history as well as its chichi galleries and nightlife. • 10/14, noon to 5 P.M. 7 Ninth Ave. (212-861-0962); free.

Sports

Empire Skate Series Championship
Top inline-skating professionals race in the sixth and final leg of perhaps the biggest outdoor skating series in the country with 37 age and ability categories. Each category has its own distance and start time. The pot consists of $8,000 in cash and prizes, including all the equipment you'll need to do better next year. • 10/13, times vary (917-406-5936); Prospect Park on Lincoln Road near the ice-skating rink, Brooklyn; $25 advance, $30 day of.

Kurt Steiner 5K
The last late-morning cross-country run before the XC championships runs through Van Cortlandt Park's wooded trails. Kids 14 and under can take on a 1.5K run here. • 10/14 at 11:30 A.M., youth run at 12:30 P.M. (212-860-4455 or www.nyrc.org); Van Cortlandt Park, Broadway and 252nd St., the Bronx; $3, kids 14 and under $2.

Game Week

HOME AWAY ▨

	Mon: 10/8	Tues: 10/9	Weds: 10/10	Thur: 10/11	Fri: 10/12	Sat: 10/13	Sun: 10/14
YANKEES		IF SEA TBA TBA P.M.	IF OAK TBA TBA P.M.	IF SEA TBA TBA P.M.	IF OAK TBA TBA P.M.	AT OAK OR V. SEA TBA TBA P.M.	IF OAK TBA TBA P.M.
METS				TO DREAM THE IMPOSSIBLE . . .			
JETS							MIA CBS 4:15 P.M.
GIANTS							STL FOX 1:00 P.M.
RANGERS				WSH MSG 8:00 P.M.			OTT MSG 7:00 P.M.

Kids

Edited by Susan Avery

Happening

Behavior Self

Where does one place utensils at the end of a meal? What about the napkin? When these questions were put to my family, we failed miserably, meaning that members of my household are good candidates for the Young Plaza Ambassadors etiquette class. (The fact that I put the program's director on hold four times during a telephone interview clinched it for her.) "They don't offer such classes in school," says director Lyudmila Bloch, excusing my behavior, politely. (We may behave badly, but at least we don't mean to.) "Schools rely on parents to teach children good manners. Parents just have no time for it." Now the guilt sets in: Where do I sign up? The program, held at the Plaza, offers both beginning and advanced classes for kids, (PICTURED), and a forthcoming version on how to handle special occasions like holidays, birthday parties, and sleepovers. Bloch swears by the classes and their long-term results. She even cites the Giuliani administration for supporting an etiquette session some time back. Hmmm. So what's the protocol for announcing your divorce on TV prior to telling your wife? *Just* curious. S.A.

Children's Events

Mis-manners, Mis-demeanors
If sitting under the table in a restaurant is de rigueur with your kids, then it may be time for an etiquette class. The Young Plaza Ambassadors program offers classes to make any devil into a perfect angel. Suggested age group 6–13. • Next classes 10/13, 11/3, 12/8 from 3 to 5 P.M.; the Plaza, White and Gold Room, third floor, 59th St. and Fifth Ave. (212-546-5377); $35.

Taxi!
Betsy, one of the newest acquisitions of the New-York Historical Society, is a New York City Checker cab. Kids will hear great stories about this vintage taxi from the family who drove it, then learn how New Yorkers have historically gotten around Gotham, prior to the new two-in-a-car rules. For kids age 6–10. Reservations required. • 10/13 at 11 A.M., New-York Historical Society, 2 W. 77th St. (212-873-3400); free.

Rockin' and Rollin' Pioneers
Tired of the Barney song, *Sesame Street* theme song, and Raffi? Then get your kids into the music you love. Writer and music lover Holly George-Warren put pen to paper soon after her son was born and created *Shake, Rattle & Roll,* a lively, colorful biography of the founders of rock-and-roll. Artist Laura Levine drew the kid-friendly illustrations with little clues as to the singers' most famous tunes. (Elvis has his own teddy bear and hound dog.) A deal for a country-Western version is in the works, along with a companion CD. • In bookstores; published by Houghton Mifflin; $15.

Nice Bull
Ferdinand the Bull is a new bilingual musical adaptation of the beloved tale of a young bull who would rather sit and smell the flowers than fight. Mistaken for a ferocious beast, Ferdinand is taken to the bullfights of Madrid to show his not-so-true colors. The first show of the season from Theatreworks/USA. • 10/13-14, 10/20-21 at 12:30 P.M.; Auditorium at Equitable Tower, 787 Seventh Ave., bet. 51st and 52nd Sts. (212-627-7373); $20.

Builder's Special
While the Liberty Science Center didn't plan it this way, the timing couldn't be more perfect. In its new exhibition, *Raising the Roof,* kids learn how to build their own Mongolian dwelling, assemble a wood-framed building without nails, and design a weather-tight doghouse. For those kids (like mine) who now think buildings are dangerous places, this exhibit helps kids work through their fears, learn how strong buildings are, and feel confident about the buildings in their own lives. What's left of the World Trade Center is not visible from the Liberty Science Center, and graphics of the Twin Towers have been removed from the museum. • Through 1/6/02; Liberty Science Center, Liberty State Park, Jersey City, N.J. (201-200-1000 or www.lsc.org); $10 adults, $8 kids and seniors.

Circus Runaway
Clowns, acrobats, jugglers, and a magician surround Billy, a young boy who runs away to join the circus in a ballet for kids, *Circus, Circa 1900.* All too soon, Billy discovers that he may have leaped too soon. Music by Rossini and Katchuturian. • 10/13 at 11 A.M. and 1 P.M.; Queens Theatre in the Park, Flushing Meadows Corona Park (718-760-0064); $9.

Brooklyn's Down Under
Forget the in-house sleepover and all the associated mess; the New York Aquarium has it all figured out: Sleep in the Deep, a family sleepover adventure, has kids watching belugas at bedtime, spying on seals snoozing, and discovering if sharks ever sleep. Kids, plus one grown-up, supply their own sleeping gear, the aquarium supplies the fun and food. For kids 8–12. Preregistration required. • 10/12 from 7 P.M. to 10 A.M., Boardwalk at W. 8th St., Brooklyn (718-265-3448); $130 for one child and one adult.

Fowl. Whether Friends?
It's always a foul day for Martha, star of the new kids' show of the same name. Living alone by the sea, this lady just wants to spend time by herself. One day, a talkative goose lands on her stoop and the relationship changes Martha forever. • Through 10/14; New Victory Theater, 209 W. 42nd St. (212-239-6200); $10-$30.

I Am Curious George
Curious George is on the loose again. The Children's Museum of Manhattan has devoted the majority of the fourth floor to the artwork of H. A. and Margret Rey. Included in the exhibit are original paintings for the books, Margret's sock and needlepoint creations depicting the monkey's mug, and several designers' interpretations of the famed yellow hat. Parent-child questions are posted throughout the exhibit so kids can delve a little deeper into the artwork. • Through 3/3/02; 212 W. 83rd St., bet. Amsterdam and Broadway (212-721-1234); $6.

Pride Over Prejudice
Go face-to-face with discrimination at the latest exhibit at the Brooklyn Children's Museum. This thought-provoking multimedia production shows how to identify and combat discrimination in positive ways and provides tools for appreciating diversity. Twelve components present kids with various situations, e.g., the Peace Dinner shows the problem with name-calling; Name That Stereotype is a game that dispels such sweeping generalities. • Through 1/6/02; 145 Brooklyn Ave. (718-735-4400); $4.

It's Ancient History
The Jewish Museum's children's exhibition, *Camels and Caravans: Daily Life in Ancient Israel,* offers kids a chance to see what life was like 2,000 years ago. The interactive exhibit combines reproductions with artifacts, enabling visitors to explore everyday objects used in the homes and the markets of ancient Israel. • Through June 2003 at the Jewish Museum, 1109 Fifth Ave. (212-423-3271).

Just for Parents
For older moms, Lois Nachamie, author of *So Glad We Waited: A Hand-Holding Guide for Over-35 Parents,* addresses issues, stresses, and the perspective of those starting a family later in life. Q&A follows. Preregistration recommended. • 11/4, 12/2, and 1/6 from 10:30 A.M. to noon; 92nd Street Y, 1395 Lexington Ave. (212-415-5500).

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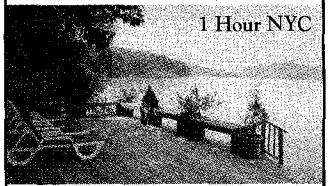

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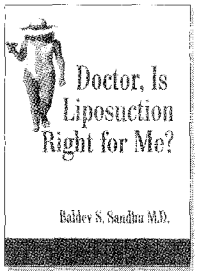

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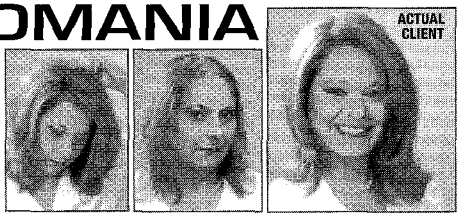

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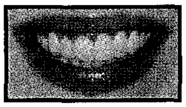

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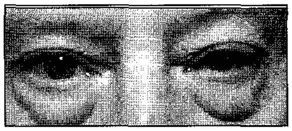

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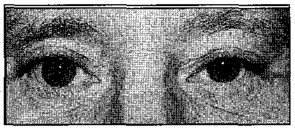

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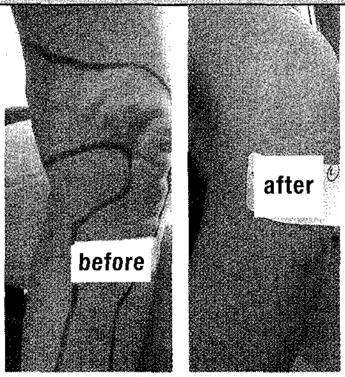

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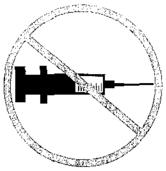

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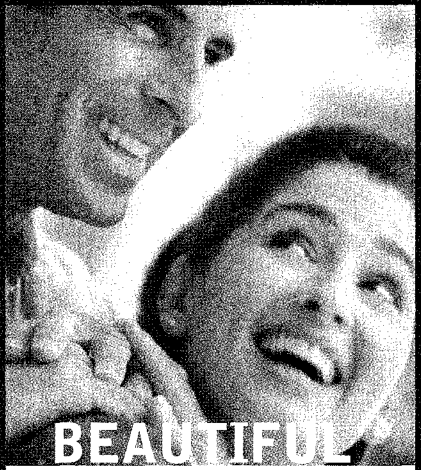

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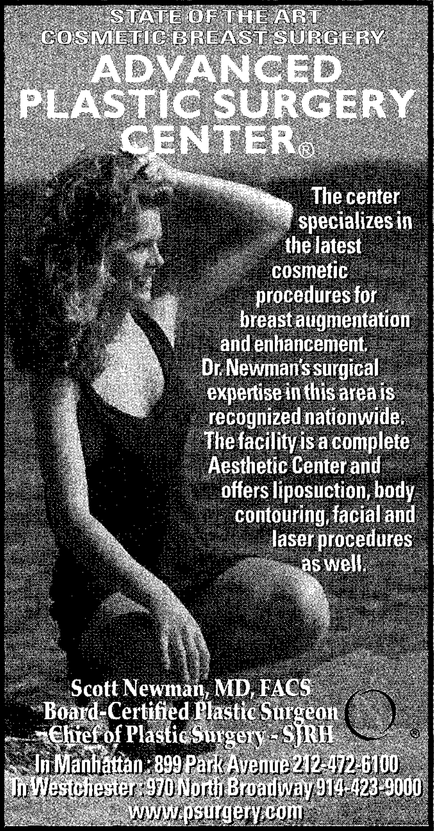

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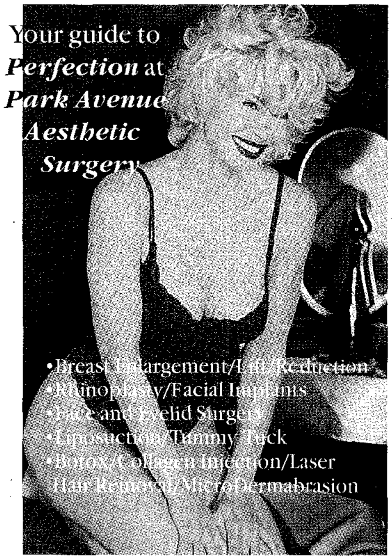

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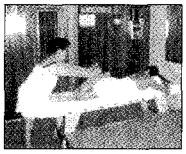

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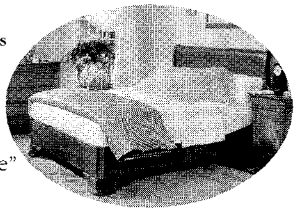

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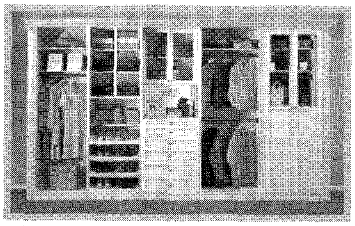

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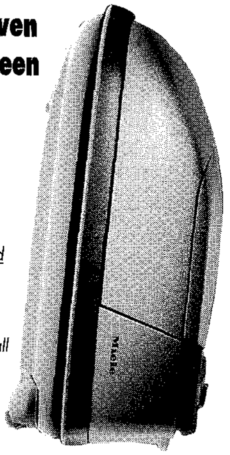

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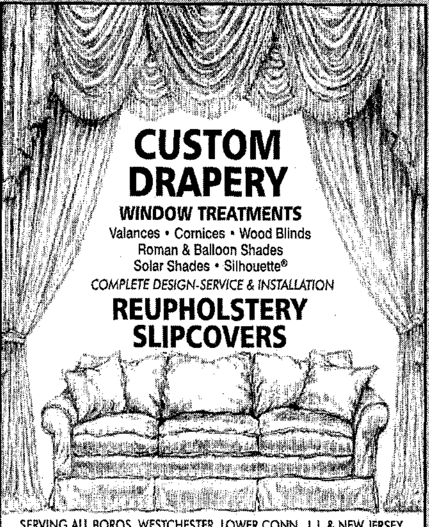

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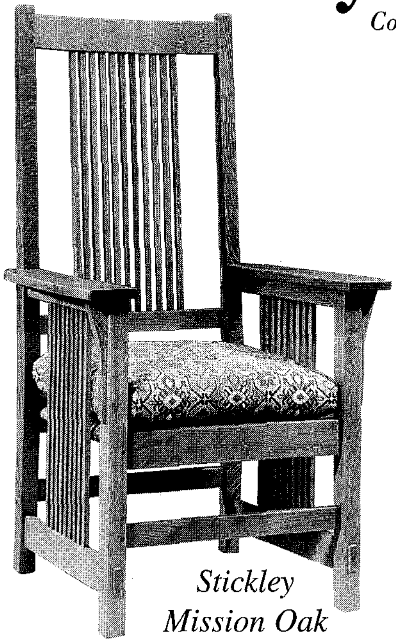

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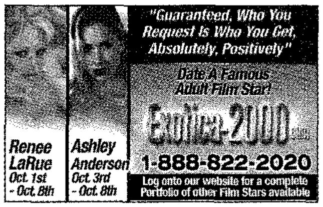
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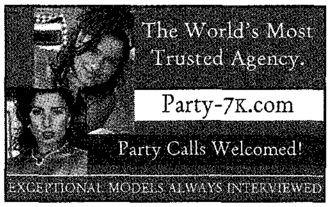
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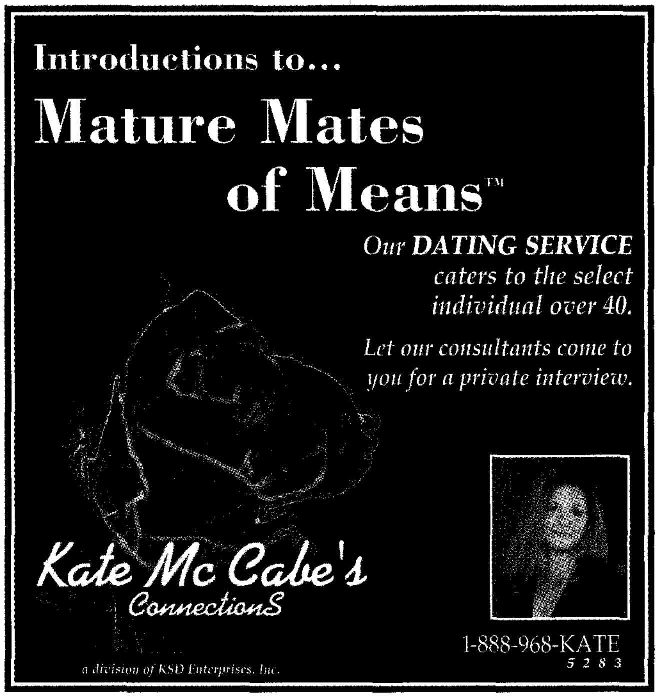
Strictly Personals is a weekly feature. **Cost is $32.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.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Handsome, Successful Doctor—36, 5'8", seeks pretty, fit actress, model, singer or dancer, 18-32, striving for success in her career, for romantic encounters. Note/with recent photo. 8940 ✉☎ dermdoc36@yahoo.com

Skier Wanted—40, pretty, smart, sexy woman seeking genuinely nice guy - sense of humor a must! 8947 ✉☎

Rara Avis/Great Catch—Beautiful, magnificent, warmhearted, loving, giving, innately happy personality (Jewish), physician, 38, 5'8", sensuous, strong moral character. Would like to meet confident, good-looking MD, 34-50, with tremendous integrity, to share the happiness and joys of life (serious inquiries only). E-mail with photo. panache0314@aol.com 8939 ✉

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Tall, Handsome, Romantic—Successful, generous, entertainment/investment professional, relocating to NYC, 6'1", athletic, slender, 43, seeks slender white/Asian female companion, 20-26, for CT getaways, theater, jazz clubs and Soho shopping. Sincere replies only. Note/phone/photo, please. 8917 ✉☎

Gay Italian Guy—39, corporate executive, all-around good guy, outgoing, very successful, great family and friends, masculine; loves NYC restaurants, travel, Southampton, sports. Seeking masculine, fit executive, 30s, looking for someone special. Letter/photo, please. 8885 ✉☎

Sweet, Good-Hearted, Leggy, Jewish—Lady. This is obviously an awkward time to place such an ad, but I'm new to New York City and would very much like to find the love of my life. Would that you had been with me during the past three weeks so that we could have held each other close all night. I'm down-to-earth yet sophisticated, cultured and generally fun (when tragedies don't strike), spiritual and becoming moreso by the day, and a genuine menschette (so I'm told). Please be kind, supportive, communicative, generous, strong, Jewish, spiritual, successful and 44-55. If you don't frown on crying and laughing, so much the better. 8953✉☎

Tall, Divorced Male, 58—Seeking happy woman, 30-50, for a sincere relationship. Recent photo/note. 8904 ✉☎

Having Been Dared To Do This—How could I refuse?! This is a totally new experience for me. I am a 60 year old male (younger in every way), told to be very good-looking - 5'10", 162 lbs, impeccably dressed and in wonderful physical condition. I am an established Manhattanite looking to meet that certain very, very pretty, ultra-classy lady who dresses with style. A charming and beautiful Manhattanite in her late 40s-early 50s. Sending a very current photo and note will receive a reply. Photo is a must for this daredevil. 8929 ✉

CEO, Green-Eyed GQ-Type—40s, 6', very fit, kind, generous, witty and world-traveled. I seek a bright and beautiful counterpart, late 20s-30s, 5'4" plus, very slim, independent and self-assured, for marriage/family. Photo for reply; will exchange. 8934 ✉☎

Jet-Set Yachtsman—Luxurious lifestyle available with single, handsome, generous, middle-aged white male. Join me for yacht cruising, penthouse living and exotic travel. If you are a single, young, white, vivacious, bright female, please send photo and note. 8920 ✉

Professional And Well-Educated—37-year-old Jewish male, high school teacher, enjoys movies, history, tennis, baseball, shopping and traveling - I spent the summer in Paris. Seek a professional woman for a serious relationship. Note/photo/phone, please. 8945 ✉☎

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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
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Handsome, Successful, Irish/German—40, never married, 5'6", slim, very literate, lives north Westchester, works and is culturally active in NYC, happy, healthy. Seeks similar, attractive, slim, educated female for love/marriage. Note/photo. 8918 ✉

Free To Play—If you are free to play tennis, golf, sail, ski and travel with a mid-50s, 5'4", *attractive widow - and enjoy the* arts and music, please write/call. 8948✉☎

Enchanting Blond—In search of soul mate (49-59). Photo. 8952 ✉

Pretty Female—Blue/blond, fit, 37, well-educated, enjoys outdoors, reading - seeks an intellectually curious male. 8933 ✉

Boyishly Handsome—46, 5'10", fit, active, financially secure professional with no children. Great sense of humor, fun, outgoing communicator, honest, flexible, interested in A to Z. Seeks very attractive, sexy lady, 36-48, nonsmoker. Sorry, no response without photo. 8927 ✉☎

"...A Kiss Upon Your Heart..."—Just how did Napoleon finish this letter to Josephine? If you are a Christian lady between 36 and 42, fit and attractive, then this handsome 49, 5'11", 175, blue-eyed, in-shape gentleman would love to discuss 18th century passion and romance. My time line is smoke, drug and disease-free and requires a full photo/bio. 8924 ✉

Seeking Soul Mate—Male, 50, business owner, creative, good-looking, in search of that compatible, loving soul. Desiring her to be attractive, honest, quick-witted and particular, ready for the real thing at long last, 33-49. Note/photo. 8908 ✉☎

Seeking Special Single Black Female—European male, 6', slim, stylish, 40, fun and caring. Note/photo or: maclenbright@hotmail.com 8916 ✉

Irish-Born, 50s—Tall, slim, nice-looking artist, gallery owner, brown hair, hazel eyes, animal lover, looking for lady, 37-49, for long-term relationship. 8905 ✉☎

Authentic, Beautiful Gem—Therapist/educator, warm, intelligent, passionate about life, people, music, good films, arts and travel. Seeks marriage-minded, Christian professional gentleman to dovetail, 45-52. jamb_rose@excite.com 8932✉☎

Attractive, Petite, Voluptuous—Intelligent woman, early 50s, with a good sense of humor. Loves tennis, movies, dining out, theater and travel. Seeks man, 50-63, who is considerate, affectionate and enjoys an active lifestyle. 8951 ✉

Incredible Opportunity—For worldly, successful man. Share romance with me: 53, fabulous beauty and brains. 8898✉☎

Israeli Woman—Professional, exotic, 40s, seeks partner for marriage. 8919 ✉☎

Best Friend And Beyond—Me: 38, 5'2", incredibly cute, green eyes, fit, fun and athletic. You: very attractive, Jewish, fit, athletic cutie, 38-43, 5'8" plus. Us: laughing, hanging out (golf course, ski slopes) and hopefully more. Note/photo. 8943 ✉☎

Handsome, Wealthy, Athletic, Jewish—Professional guy in NJ and NYC, seeks career woman (medical, legal) or other bright woman, 37-44, wanting marriage and children soon. yyyj@aol.com 8955✉☎

Dashingly Handsome—Delightfully witty, deftly intelligent, physically fit, financially sound, emotionally secure, humble widower seeks woman, 47-53, for long-term relationship. Note/photo. connelly40@aol.com 8936 ✉☎

Handsome, Sophisticated Older Man—Loves young women. Seeks one for life in city, country and Europe. Photo and letter, please. 8956 ✉

Handsome, Successful Architect—Seeks beautiful, intelligent and sensuous lady, 40-50, to share life's joys, the arts, travel, NYC/Europe and Rocky Mountains, golf, skiing - humor and humanistic values. Note/photo. 8923 ✉

Radiant Beauty—Smart but innocent attorney. Contagious smile, slim, athletic. Laughs at good jokes, cries at sad movies. Hooked on tennis, Shakespeare, historical fiction. Seeking a male, professional and fit (45-55), with whom to tenderly look forward to the future. Photo appreciated. 8950 ✉

LOVE MUST PREVAIL

We at Barbra K. Brooks open our hearts to the family and friends of the victims of the WTC Tragedy. The events of the recent past profoundly affected every single American in every part of the country. All of us have had to reevaluate priorities in our lives. Most have come to the realization that loved ones, family and friends are what is most important.

Initially, we volunteered where we could. We donated blood, time and money. Each week we attempt to do more. Last week I donated my time to helping single women in the metro area start looking for love.

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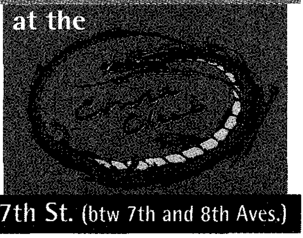

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located at 268 W. 47th St. (btw 7th and 8th Aves.)

A fabulous space that will be ours that evening.
Let's celebrate New York and each other by reaching out and meeting new people who appreciate this wonderful city and the people who live and work here.

Let's laugh a little and dance a little and enjoy dinner together and have the beverage that suits your taste! Our parties are fun - and our staff will be available to make an introduction if that's what you need.

Tickets are $30 at the door and $20 in advance.

Send check to: New York Magazine, 249 W. 17th St., NY, NY 10011. We will send you your ticket(s) and a list will be at the door. Your check must be received by Oct 12th for $20 tickets.

Party with us from 6-10pm. CASH BAR

Strictly Personals will make a donation to the New York State World Trade Center Relief Fund.

The staff at New York Magazine really looks forward to seeing you there!

For more information, call us at: 212-462-3373

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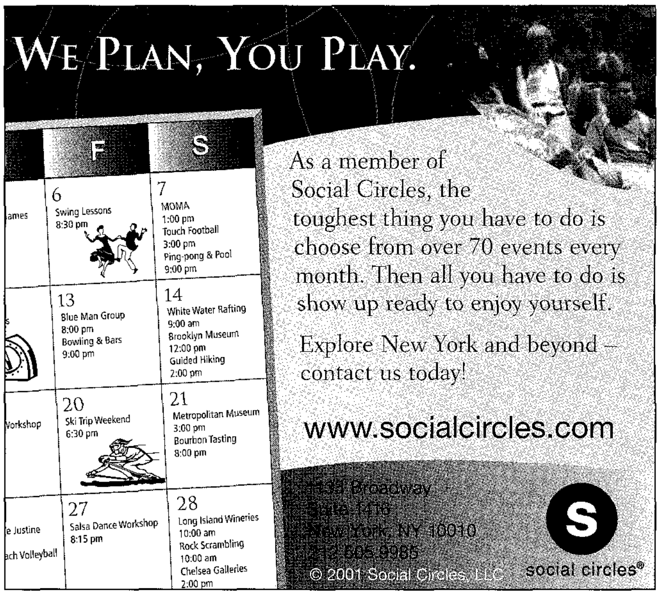
A NEW YORK MAGAZINE SINGLES PARTY !

A Good Man—65, 5'6", 149, balding. Cultured professional. Author, humanist. Zestful, vulnerable. Loves animals, music, nature, wit, honesty. Seeks trim, evolving, bright, spirited woman for best friend, to love and joyfully grow old with. 8922 ✉☎

Warm, Pretty Blond MD—Mom of a teen, 46 years old, 5'9", slender, seeks nonsmoking, caring Jewish professional, single dad, 46-53, note/photo helpful or: leslie235@aol.com 8941 ✉☎

South Florida Jewish Male—53, tall, very handsome, successful, athletic, genuine, with a sense of humor, looking for an extremely attractive, educated, accomplished, physically fit woman under 45. 8937 ✉☎

Classy, Cute Blond—Outstanding figure, face and personality, is ready to love and be loved by a 66-76-year-old man who is sensitive, attractive and financially secure. This lovely lady awaits you. 8938 ✉☎



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Tell Us Your Story And Win Dinner For Two At A Romantic New York City Restaurant

Many of our readers have had interesting experiences through Strictly Personals, and we love to hear them all - amusing, amazing, romantic or touching. Since we enjoy sharing them, we plan to print some in a very special issue coming this fall. Let us know what happened to you. If your tale is selected for printing, we'll treat you (and someone you care for) to a lovely dinner.

The stories we print will carry the writers' names or initials according to their wishes.

Send your story to
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New York, NY 10163-4600

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Handsome Retired Lawyer—6', 175 lbs, 80, affectionate, gentle, imaginative. Enjoys humor, racquetball, tennis, making you laugh, singing, reading, history, current events, liberalism, good plays, good movies, good nutrition. Nonreligious Jewish. Seeks slim, compatible woman, 5'5"-5'8". Photo/letter. 8928 ✉

Honest, Sincere, Affectionate—Successful CT professional, 53, outgoing, humorous and loyal, seeks attractive, petite, sensual woman, 38-50, with similar qualities, from (914) or (203) area, to share great conversation, laughter, quality time, quiet dinners and long-term relationship. Photo/note. 8931 ✉☎

Classy, Pretty Lady—Seeks active Jewish man, 52-65, to share hiking, tennis, golf, travel, city lights and county weekends. I'm successful, athletic, warm and loving. You are happy, bright, secure and caring. Let's meet. Photo. 8946 ✉

Great Personality—Attractive, 40-year-old, 6'1" male, fun, outgoing, with many interests (beach, movies, dining out), never married, seeks fun, outgoing, attractive female, 30-40, for serious relationship. Phone/photo/note. 8921 ✉

Really Nice Guy—6', 45, high energy, Ivy, Wall Street, quick to smile, world traveler, athletic, great food and wine, music, the beach... Seeks intelligent, attractive, very fit woman to 38, for marriage/family. Note/photo/phone. nyhealthyguy@aol.com 8914 ✉☎

Here I Am - Attractive White Female—5'5", 120 lbs, mid 40s, with long, light brown hair and green eyes, in great physical condition, with an outgoing personality, seeking single, professional, mid 40s-50s, nonsmoking, financially secure gentleman who's intelligent, physically fit and clean-cut, with a good sense of humor. I enjoy rollerblading, bicycling and working out at the gym. I like sporting events, movies and fine dining. Looking for someone who is *physically active, understanding, loyal* and romantic. I am comfortable in sneakers or heels... If you are as comfortable in jeans or a tux - recent photo/note/phone. 8954 ✉☎

Kind, Caring Cuddler, Male PhD—64, with style, sizzle, panache, seeks educated, tall, slim, leggy lady. Travel, arts, fun. Photo a must! 8930 ✉

SEND
A WRITTEN RESPONSE
Here's How:

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Male, 46—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 8901 ✉☎

European Woman—40s, tall, fit, cultured, highly educated, seeks classy, warm, loving, caring man, 50s-60s, widowed or divorced, for long-term serious relationship. Note/photo. 8925 ✉

Never-Married, Successful Male—37 (looks younger), 5'11", 195, Italian, attractive, very fit, ambitious and funny. High morals, with family values a must. Seeking down-to-earth, very fit, funny, positive female, 28-32. 8915 ✉☎

Queens Man Seeks Queens Woman—Sincere, attractive, successful, single white male, 53, wants to share his enthusiasm for life and richness of heart with a caring single female, 30s-early 40s. Photo, please. 8895 ✉☎

Unclaimed Jewel—Pretty, vivacious, energetic, youthful 45, sales pro, blue-green/blond - enjoys NYC, culture, art, Italy, dining, fine wines. Seeks classy, attractive male, 37-53, to appreciate a fine gem. Photo/note appreciated. 8926 ✉☎

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29 For what —— worth
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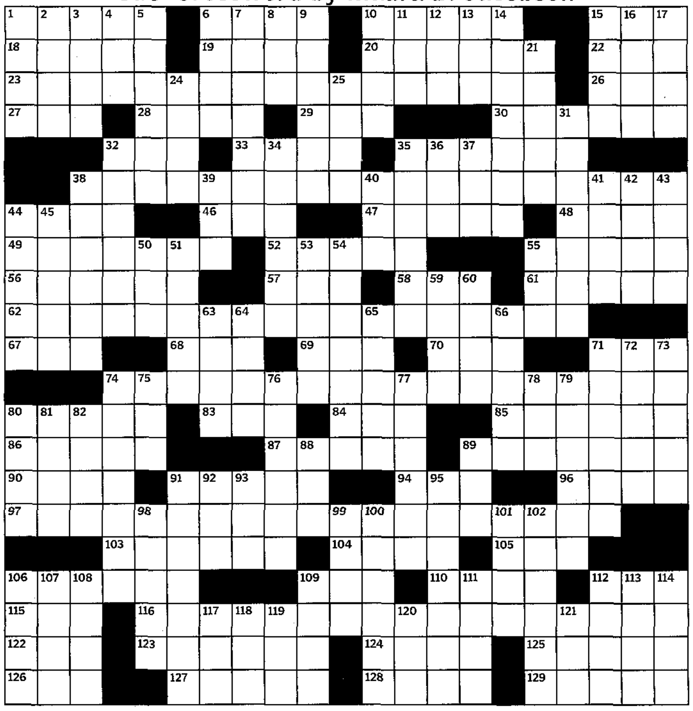
33 Sicilian erupter
35 Poorly ventilated
38 *Absence makes the heart grow fonder*
44 Mischievous children
46 Doctrine suffix
47 Burning bit
48 Former queen of Jordan
49 Diamondback
52 Two under par, at golf
55 Fish's name in a 1988 film
56 Banished
57 Part of I.O.U.
58 Feel remorse for
61 Liability's opposite
62 *Do unto others . . .*
67 Beginning and end of Eminem
68 Saucer holding
69 Opposite of oui
70 OPEC abundance
71 Larger than a gulf
74 *Good things come in small packages*
80 Gawk (at)
83 —— standstill
84 Six, Italian style
85 Sign with the registrar
86 Apiary product
87 Norwegian's neighbor
89 Pensioner
90 Matinee times: abbr.



91 Opposite of harmonize
94 Numbered hwy.
96 Hospital capacity
97 *Strike when the iron is hot*
103 Hang around
104 Relative of etc.
105 Photo blowup: abbr.
106 Carlsbad attraction
109 Chewer's buy
110 Bacon residue
112 G.I. cops
115 Opposite of youth
116 *He who hesitates is lost*
122 Partner of hit
123 Fictional Gray
124 Successful stud
125 Arithmetical relationship
126 In-house animal
127 Country west of Somalia
128 Soviet news agency
129 Apply energy

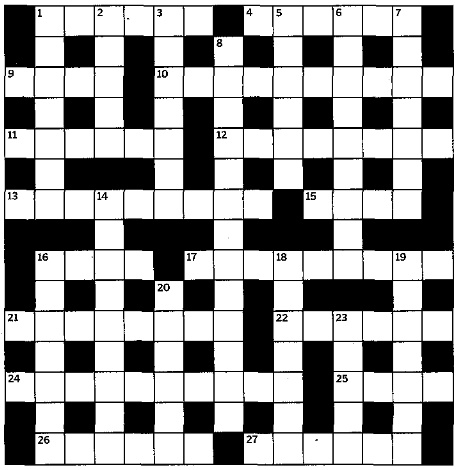
DOWN

1 Triumphal structure
2 Cotton bundle
3 M-G-M's mascot
4 Superlative ending
5 Warm over
6 Lanchester who played the Bride of Frankenstein
7 Opposite of luminosity
8 One of the Gershwins
9 Opposite of giving
10 Concordes, for short
11 "—— du Lieber!"
12 Caviar, essentially
13 Escort's offering
14 Go in the direction of
15 Director Quintero
16 Penguins of the north
17 Habeas corpus, e.g.
21 Test the odor of
24 Sailor's saint
25 Peary's Greenland base
31 Mary Lou Retton, for one
32 Steal cattle
34 "The —— Your Life" (Saroyan play)
35 Actress Suzanne
36 Where to soak
37 Sport —— (trucklike vehicle)
38 Science of vision
39 State tree of Oregon
40 —— Aviv
41 Free electrons
42 Lymph clump
43 Darn it!
44 Cara of "Fame"
45 Proverb
50 Trouser half
51 Draw out
53 Inspiring wonder
54 From Columbus's birthplace
55 Opposite of is
59 "Here comes trouble"
60 Peace Nobelist Wiesel
63 —— City, California
64 Rotisserie rod
65 How debits are recorded
66 "Three Tall Women" dramatist
71 Warehoused
72 Fished for congers
73 Van Gogh site
74 Supporting framework
75 Word from Willie Mays
76 Big talker
77 —— del Fuego
78 Sinusitis dept.
79 Pertaining to Indian groups
80 O'Neal of the L.A. Lakers, familiarly
81 Bean-curd food
82 Opposed
88 For what reason
89 Galway lake
91 Salmon variety
92 In the spotlight
93 Drink on draft
95 Bank employees
98 "The —— According to Garp"
99 Egg, in Évian
100 Maximum effort
101 Villain's opposite
102 Put up with
106 Nag, nag, nag
107 Malaria symptom
108 Exhaust outlet
109 Emmy-winner Rowlands
111 Opposite of nays
112 Dole out
113 Lowest poker hand
114 Leopard's marking
117 Iron in the raw
118 Kith's go-with
119 Smaller than a gulf
120 Cove
121 Opposite of strict

The 'Guardian' Crossword Set by Rufus

ACROSS

1 Cricket side's opener played badly. (3-3)
4 Quickly find some cash, balance nil! (6)
9 They say she's comparatively skinny. (4)
10 Making uniform for a social occasion. (7,3)
11 More unfortunate choice in the marriage ceremony. (6)
12 Senior churchmen easily shocked by a setback. (8)
13 A French river bore. (9)
15 Opening for a machine operator. (4)
16 Southern timber used in window construction. (4)
17 A road not made for speeding? (4-5)
21 Psychologist meets foreign woman in the Alps. (8)
22 Be highly observant. (4,2)
24 Express split into clearly distinct parts. (10)

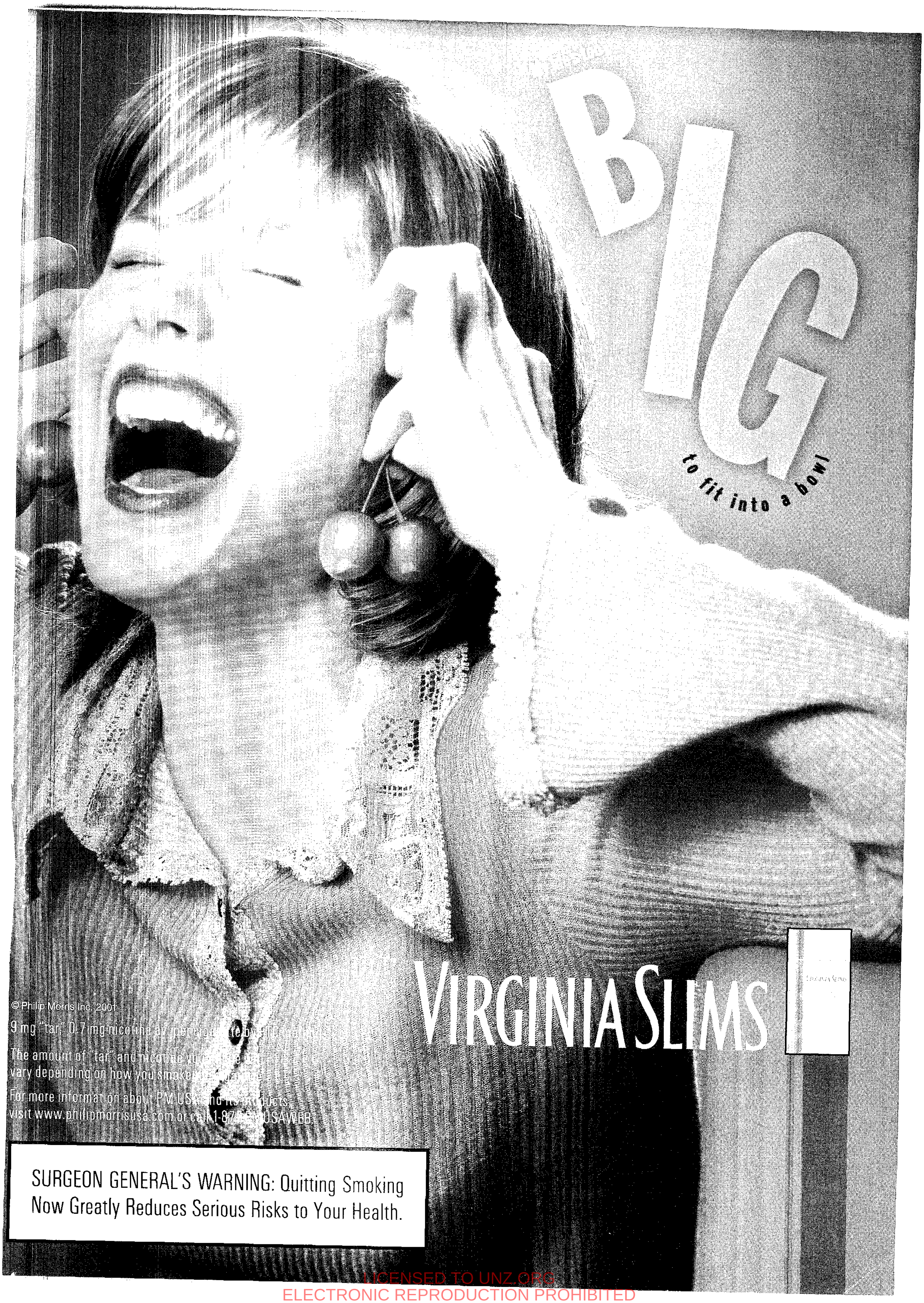


25 Multicoloured flag. (4)
26 Spectacles in which bulls appear. (6)
27 A hard back for sailors. (6)

DOWN

1 This clue gets an individual depressed. (3,4)
2 Instinct for money in the market. (5)
3 It takes pluck to remove it. (7)
5 Fruit is gathered in the fall. (6)
6 He may be flagging in his duties. (9)
7 There's no let-up for the rich. (7)
8 Style of architecture that may be dropped. (13)
14 Simple departure is without formality. (4-5)
16 Evens the score by bribery? (7)
18 They spill the beans in the lobby. (7)
19 Warning—it's a mock auction. (7)
20 Author seen in drunken stupor. (6)
23 Oil producer with a heart of stone. (5)

Solutions to last week's puzzles appear on page 127.


BIG
to fit into a bowl
VIRGINIA SLIMS
Virginia Slims

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9 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

The amount of "tar" and nicotine you inhale will vary depending on how you smoke the cigarette.

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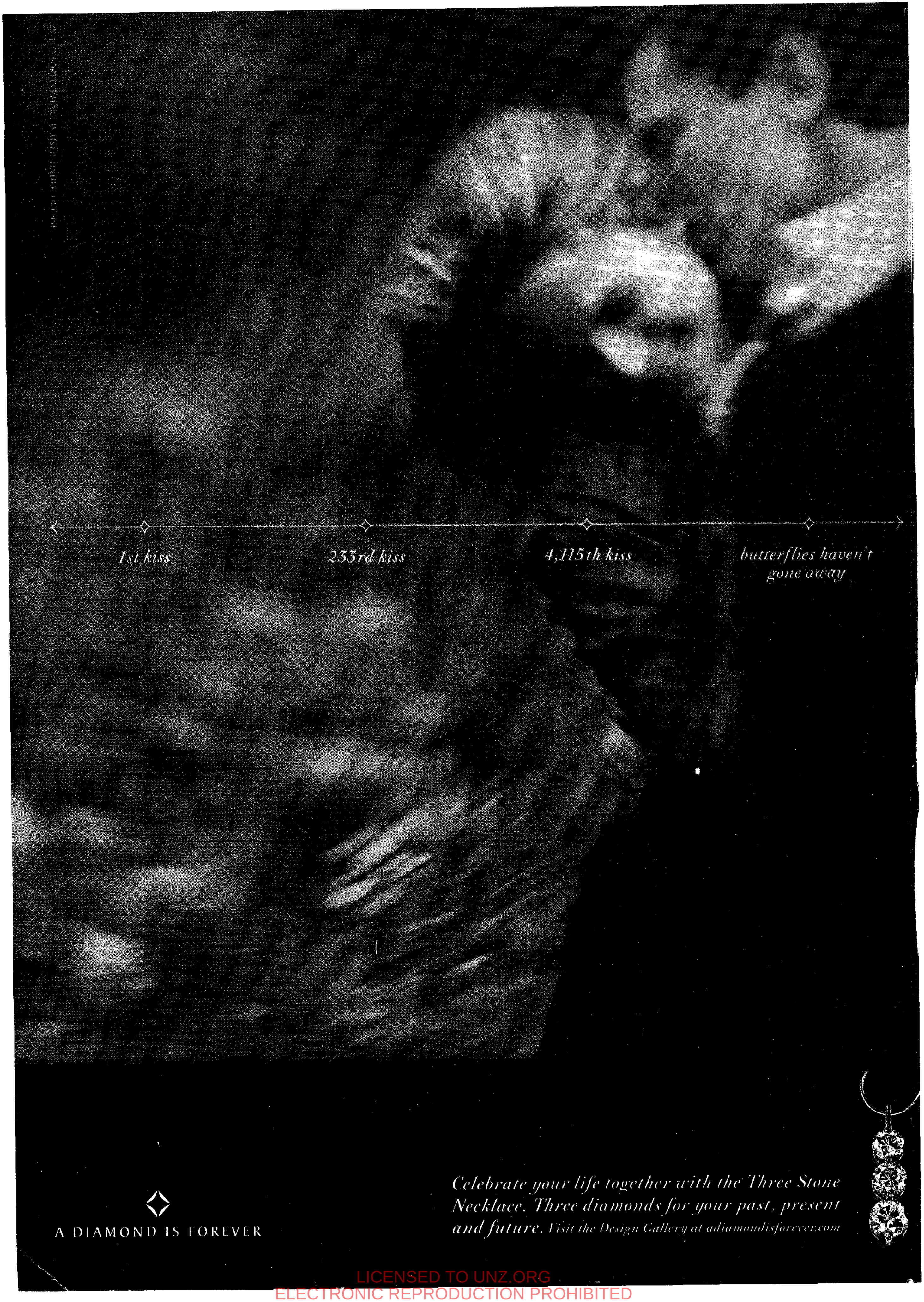
1st kiss
233rd kiss
4,115th kiss
butterflies haven't gone away
A DIAMOND IS FOREVER

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